

Arts in Basic Curriculum

20-Year Anniversary Evaluation



arts in basic curriculum
ABC PROJECT

Prepared by:

the **ImproveGroup**[™]

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Participating sites and interviewees

About the Improve Group

The Improve Group is an independent evaluation and planning firm with the mission to help organizations deliver effective services. The research design, data collection, analysis and reporting expertise of the Improve Group particularly emphasizes building the capacity of local organizations to make information meaningful and useful. The Improve Group has been working with arts education initiatives since 2003.

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Executive Summary

At their 20-year anniversary, the Arts in Basic Curriculum (ABC) Project can look back on many accomplishments and innovations that have helped the Project make progress on its goal to ensure that every student in South Carolina has access to a quality, comprehensive arts education. Through funding, research, advocacy and training and technical assistance, the Project has been a model for a number of advancements in arts education. The statewide focus, the creation of arts education standards and curriculum, the success of its advocacy and its inroads on arts education assessment and integration mark the ABC Project as a significant leader in the field of arts education. At this 20th anniversary, the ABC Project engaged an independent evaluator to explore the Project's impact at this stage of its history.

This report captures the findings of this 20-year evaluation. The evaluator conducted interviews with key stakeholders; surveyed teachers (arts and non-arts), administrators, arts coordinators and parents at Project sites; reviewed program records; and referenced findings from other relevant research studies. Recommendations based on these findings are offered to help ABC successfully build on its efforts to provide access to a quality arts education for every student in the state.

Project Governance

ABC's partners, the South Carolina Arts Commission, the South Carolina Department of Education and Winthrop University work together through a Coordinating Committee; this body exhibits a number of indicators of strong collaboration. Though the partnership has faced challenges at times over the 20 years, partners have been able to work through difficulties to continue constructive collaborative work. From the beginning of the Project, ABC has also had a commitment to involving a broader array of stakeholders through a larger Steering Committee.

Recommendation: A large Steering Committee provides an opportunity to engage representatives from many sectors who can and do support arts education, but it can also be too large for close involvement in activities such as annual planning. ABC will need to identify ways for new participants and/or fresh perspectives from the different sectors represented on the Steering Committee to provide direction and feedback for the Project.

Funding and Grantmaking

ABC has consistently grown the number of funded sites through ABC grants as well as those sponsored by the State Department of Education (Distinguished Arts Program). Thirty-five percent of all school sites in the state have applied for or been part of an application for a successful DAP grant; 25% of school sites across the state have applied for or been part of an application for an ABC grant. When asked about the impacts they have observed, almost all parents report that arts education develops their child's creativity, a quality which educators are increasingly recognizing is a critical element to children's education today and their ability to adapt to the changing world as they mature. Acting on a recommendation from the 10-year evaluation, ABC increased its outreach to target underserved, primarily rural, sites.

Recommendation: In order to continue to expand ABC's influence and its arts education reform efforts throughout the state, ABC will likely have to rely even more on working through site representatives. ABC has reached many sites in the state, but stretched staff capacity will not be able to support a significant number of new sites. At the same time, some changes may be needed in the outreach model currently in use. The methods of engaging outreach sites have proved successful in building support for arts education, participation in advocacy and use of ABC tools. But, the model may not be as effective at overcoming some differences in resource availability or in the engagement of faculty in discussions about arts education.

Recommendation: Differences between DAP and ABC sites indicate that a review of guidelines, expectations and implementation for these two programs could help to clarify how programs can "learn" from one another to accomplish progress on shared goals.

Research

ABC has shown a consistent commitment to investigating its impact and evaluating its progress. Moreover, the Project has acted on the recommendations of past evaluations and has formed a productive partnership with the Office of Program Evaluation at the University of South Carolina to continue to inform its efforts. The South Carolina Arts Achievement Project (SCAAP) is an innovative standardized assessment tool that was developed through the efforts of ABC stakeholders.

Recommendation: Future evaluations will be aided if ABC is able to gather consistent data on the impact of professional development opportunities, as well as encouraging participation in SCAAP to build a record of arts education achievement at sites.

Training and Technical Assistance

A majority of districts in the state have sent representatives to ABC's summer professional development workshops. Those attending the workshops have participated in a wide diversity of workshops, found the content relevant and reported these experiences help them to use State Standards in their classroom. Technical assistance has been a major focus of ABC staff time, but many staff at sites do not recognize this assistance as having come from ABC or are unaware of the assistance. Most of those who have participated in ABC professional development or technical assistance report a strong positive impact from the experience.

A majority of arts teachers at ABC sites are participating in professional development activities at higher rates than non-arts teachers. Many survey respondents reported that the arts standards and curriculum guides which ABC has been so instrumental in creating have a positive impact on student achievement. Finally, survey results indicate that South Carolina is outperforming national levels in the percent of arts teachers who are certified in the areas they teach.

Recommendation: ABC will need to identify ways to increase stakeholder awareness of the Project and its work. Awareness was limited among survey respondents about what ABC is and the support that ABC staff offered their school or district.

Advocacy

ABC has had a number of important successes in policy work at the state level and can serve as a national model. In particular, other initiatives can learn from ABC's experience in state policy work, curriculum standards and standardized assessment. At the local level, ABC has sought to build support through the Project's direct efforts but also by encouraging sites to involve local stakeholders in creating arts education strategic plans. The evaluation showed that those with knowledge of the strategic plans did indeed have supportive attitudes about arts education, but many other stakeholders were not aware of the plans. In addition, the participation of stakeholders in the planning process is not as broad as ABC has encouraged. Strategic planning appears to be useful in building support for the arts; however, the methods of engaging stakeholders at district-wide sites should be reviewed to attain the same outcomes of support and engagement achieved at school sites. In general, district-wide sites tend to show lower levels of support for arts education and less awareness of ABC.

Recommendation: ABC must reinforce a message to sites that it is important to engage and communicate with a broad group of stakeholders in the planning process. Such widespread engagement can also be a vehicle to sustain progress made in building support for arts education, as strategic plans are regularly reviewed and updated.

Introduction

The Arts in Basic Curriculum (ABC) Project has ensured students throughout South Carolina have a quality, comprehensive arts education for 20 years. Through funding, research, advocacy and training and technical assistance, the Project has been a model for a number of advancements in arts education. The statewide focus, the creation of arts education standards and curriculum, the success of its advocacy and its inroads on arts education assessment and integration mark the ABC Project as a significant leader in the field of arts education. At its 20th anniversary, the ABC Project engaged an independent evaluator to explore the Project's impact at this stage of its history. This report captures the findings of this 20-year evaluation.

This report opens with a brief history of ABC, including findings from its 10-year evaluation. The report then provides a description of the structure of ABC and evaluation findings on the effectiveness of this structure. Next, evaluation findings are presented for ABC's main areas of work: funding, ongoing research, training and technical assistance, and advocacy.

The report then describes additional key findings about the impact of ABC on participating sites. Finally, recommendations stemming from evaluation findings are presented to inform ABC in the next chapter of their work.

A number of sources of information were used for this report: interviews with key stakeholders; a survey of teachers (arts and non-arts), administrators, arts coordinators and parents at Project sites¹; program records; and other relevant research studies. A more detailed discussion of the evaluation approach and a description of survey respondents can be found in the appendices.

¹ Over 4,000 total responses were received through this survey from parents and staff at ABC and DAP sites across the state. 96% of school sites and 93% of district sites are represented in survey results.

Arts in Basic Curriculum: A Brief History

The Arts in Basic Curriculum Project (ABC) began with a grant to the South Carolina Arts Commission from the National Endowment for the Arts that supported planning to connect artists-in-schools programs to schools' visual and performing arts curriculum. Significantly, the grant required collaboration among state arts agencies, state departments of education and higher education. In this way, this grant and the subsequent planning work brought together the three main partners of ABC: the South Carolina Arts Commission, the South Carolina Department of Education and Winthrop University. The ABC Steering Committee, created at the same time by the Arts Commission, involved many more stakeholders who had an interest in the arts or education in South Carolina. In this way, the ABC Project set a precedent early in its history that it sought the involvement and engagement of a broad group of South Carolinians to support arts education in the state.

As seen in the timeline of Project milestones below, ABC quickly established a focus on developing tools and assistance to promote the use of quality arts curricula. Another early and continuing focus was established when ABC recognized that direct funding to schools and districts would be important to increasing support for and the presence of quality arts education around the state. Not long after, ABC began the first of a number of professional development programs that engaged not only arts teachers but also administrators, again to build skills and support for quality arts education. The Project has also commissioned research on relevant issues periodically. Most recently, regular research on the impact of ABC's work has been conducted by the University of South Carolina's Office of Program evaluation for the past nine years. Finally, throughout its history, ABC has recognized the need for building local support and state level advocacy for arts education to create an environment that promotes quality arts education for all students in South Carolina. Major milestones in these areas are included in the timeline below. This timeline is drawn from a much fuller history of the ABC Project which was completed in 2007 by Ray Doughty, ABC Project Director from 1991-1998.

ABC Project Milestones

1987

The South Carolina Arts Commission receives an Arts in Schools Basic Education Grant (AISBEG) from the National Endowment for the Arts to begin planning for what would become ABC. Winthrop University and the State Department of Education are key early partners to the ABC Project. Fifty other stakeholders comprise the Project steering committee.

1988

South Carolina Arts Commission and its partners create *The ABC Plan*. This document outlines a curriculum for arts instructors while also providing a reference to support the engagement of other teachers, administrators and teaching artists in supporting this quality arts curriculum. The Arts Commission receives a three-year, \$150,000 AISBEG implementation grant from the National Endowment for the Arts to continue its work on ABC.

1989

ABC Model Site grant program is opened to South Carolina schools and districts; awardees are to act as exemplars for future grantees. With its advocacy allies, ABC enjoys a policy accomplishment in the Target 2000 Education Reform bill, which includes provisions based on the ABC Plan and funding for Target 2000 Arts in Education grants. These grants would later be known as Distinguished Arts Program (DAP) grants. DAP and model site grant programs continue to embody ABC's funding support to school and district sites.

1990

Curriculum frameworks for dance and drama, developed through funding provided by the South Carolina Arts Commission, are adopted by the State Board of Education. Such frameworks define curriculum and key components of a quality arts education. Frameworks promote consistent access to quality arts education around the state and are intended to replace existing approaches in many schools that were based on textbooks and/or performances and productions.

1991

The South Carolina Arts Commission receives a second, three-year, \$150,000 AISBEG implementation grant from the National Endowment for the Arts. ABC hosts its first in a series of Higher Education Forums and Arts Leadership Institutes.

1993

The South Carolina Board of Education approves the South Carolina Visual and Performing Arts Frameworks, one of the first subject area frameworks approved by the Board; framework development for other subjects followed in subsequent years. Also in 1993, the Board of Education approves teacher certification in dance.

1995

The first Curriculum Leadership Institute for the Arts takes place; this summer staff development workshop is patterned after similar professional development projects for math and science. Also in 1995, a five-year progress report, *Making the Arts Basic in the Curriculum: Five Years of Progress in the ABC Model Sites*, is published.

1998

ABC advocacy efforts result in important arts education language being included in South Carolina's Education and Accountability Act. A collection of South Carolina professional arts education organizations publishes a joint statement on the importance of arts education—*Where We Stand*. Another key milestone also happens in 1998: the State Department of Education adopts Visual and Performing Arts Academic Achievement Standards, which ABC had been developing. Finally, teacher certification in theatre education is also approved by the State Department of Education.

1999

ABC publishes a ten-year Project evaluation report - *The Arts in Basic Curriculum Project: A Ten Year Evaluation*. Based on recommendations from this evaluation, ABC creates an outreach initiative to target previously underserved schools and districts.

2000-2001

The arts are included on the Education Accountability Act mandated school report card. Responding to another recommendation of the 10-year evaluation, the ABC Coordinating Committee develops a new ABC Project strategic plan; the outreach initiative is funded and officially begins. The first Arts Education Research Project report is published.

2002

The South Carolina Leadership for Success Academy (SCALSA) focused on the needs of new arts teachers is created. The South Carolina Visual and Performing Arts Standards are revised and aligned with national arts education standards. The South Carolina Department of Education Target 2000 grant program becomes the Distinguished Arts Programs grant program.

2003

ABC establishes an approach of having regional consultants assist in the outreach initiative. The ABC Project is also highlighted as a national model for arts education reform at a meeting of the National Arts Education Partnership. The Arts Education Leadership Institute is also highlighted by the Arts for Learning website.

2004

The ABC Steering Committee adopts a new five year strategic plan for the Project.

2005

The ABC Project develops a logo to represent its work. ABC redesigns professional development opportunities at ABC Advancement Sites, offering three professional development meetings each year for teachers, with substitute pay provided for two representatives. A task force begins work on developing a definition of arts integration.

2006

A task force is established to ensure that theatre teachers can attain “highly qualified status”, as defined by federal No Child Left Behind legislation.

2007

ABC works with the State Department of Education to coordinate work on “Scope and Sequence” guidelines for standards-based arts curriculum.

Looking back: ABC's 10-Year Evaluation

In 1999, South Carolina completed another milestone evaluation with Michael Seaman, Associate Professor of Educational Research at the College of Education at the University of South Carolina. The major findings of the 10-year evaluation were that the ABC Project had built a strong network that measurably strengthened arts education in the state, and that the Project must develop new initiatives in order for this reform to continue. Seaman's primary recommendation to ABC was that Project staff members develop a data-informed strategic plan for arts education, and then use this plan to determine funding priorities. Additionally, he suggested that support for arts education could be improved through an expansion of school district, school site, and teacher networks in order to most effectively increase support for arts education reform. The evaluation also recommended that ABC expand the school district arts coordinator network. One of the key findings was that having an arts coordinator is a key factor in promoting arts education and supporting arts curriculum within districts, and therefore a coordinators' network would be particularly beneficial in growing district-level support for arts education.

Seaman also found that arts education at ABC school sites was diverse in both quality and depth. Arts education in these schools was found to be more framework-based when arts teachers were active members of the state arts education networks. Furthermore, the report found that support for arts education and arts integration was higher in ABC participating sites than non-participating sites. Seaman therefore recommended that ABC recruit schools and districts that would otherwise not seek to connect with the Project in order to strengthen existing networks, improve arts programming and increase support for arts education. In order to further the ABC Projects' impact on arts education in South Carolina statewide, Seaman recommended that ABC focus on expanding its partnerships and outreach to districts and schools. For example, the report recommended that ABC establish a multi-tiered partnership for schools, with different goals and standards for each tier, to allow some flexibility for schools and districts.

ABC's Structure and its Effectiveness

The following section describes ABC, how it is structured, the activities it uses to achieve goals, and how effective its structure is perceived to be by members of the education, arts, policy and arts education community.

Project Structure, Goals and Activities

The Arts in Basic Curriculum (ABC) Project is a statewide initiative with the mission to provide leadership to achieve quality, comprehensive arts education (dance, music, theatre, visual arts and creative writing) for all students in South Carolina. Operating for 20 years, the ABC Project is under the direction of the South Carolina Arts Commission, the South Carolina Department of Education, and Winthrop University's College of Visual and Performing Arts, who oversee the Project through a Coordinating Committee. The Coordinating Committee meets regularly, including an annual retreat to assess the current environment, review the Project's progress on strategic goals and make plans for the coming year.

These partners are also part of a larger ABC Steering Committee which sets broad direction for the ABC Project. The Steering Committee has, from its inception, been a large body representing diverse interests and intended to involve and engage a spectrum of stakeholders who have an interest in arts and arts education. This committee includes representatives from schools, districts, colleges, artists, arts organizations, teachers and community leaders. The ABC Steering Committee is responsible for reviewing ABC Project initiatives and making recommendations. The Steering Committee meets three times each year.

Though the main goals of ABC have remained the same throughout the Project's history, these goals, and strategies to achieve these goals, are regularly refined through strategic planning processes, per a recommendation from the 10-year evaluation. The current ABC Project Strategic Plan identifies six goals of the Project for the 2006-2010 period:

1. Maintain statewide momentum toward excellent arts education through leadership and strategic partnerships at all levels.

2. Increase understanding and support of arts education.
3. Establish and maintain public policy and systems of accountability that promote quality, comprehensive arts education for all students.
4. Increase individual schools and school districts capacities to implement comprehensive, standards-based arts education.
5. Increase knowledge and understanding of diversity in the arts among educators and students.
6. Enhance and diversify ABC development activities.

These goals guided the creation of a logic model² which framed this evaluation (logic model can be found in Appendix A). The logic model used these current goals to identify indicators of success for the ABC Project; thus, many of the strategic plan's objectives and relevant indicators are referenced throughout this report.

ABC primarily carries out its mission through grant-making, training and technical assistance, conducting research, and being a leader in advocacy to support public policies that promote quality arts education. **Grant-making** is accomplished through the South Carolina Arts Commission ABC Advancement grants and the State Department of Education Distinguished Arts Program grants. These two grant programs are referred to as ABC and DAP grants, respectively, in this report. This funding provides resources directly to schools and districts to support their efforts to build quality, comprehensive arts education programs. Funding sites may be schools or districts and some sites have received support from both ABC and DAP grant programs.

ABC also provides **training and technical assistance to individual sites**. This work helps sites with implementing local curriculum aligned with the South Carolina Curriculum Standards, identifying and implementing model programs, establishing curriculum guidelines, ensuring that specialists teach the arts, promoting the role of district-wide arts coordinators and supporting arts education strategic planning processes. The ABC Project brings site leaders together during regular day-long seminars to share information about their local projects,

² A logic model is a table or other graphic that describes goals, activities, indicators of success, and measurement tools.

discuss and learn about new initiatives and to gain professional development. ABC also provides professional development services to schools and districts that facilitate curriculum development using the South Carolina Curriculum Standards. Professional development is offered through (1) in-service training packages for classroom teachers and arts teachers; and (2) summer institutes for administrators, arts teachers and arts teacher educators. Finally, the Project has been active in ensuring that teacher certification is available in all arts areas, to promote appropriate pre-service training for arts teachers.

Research on its impact and on topics relevant to promoting quality arts education has been another important area of activity for ABC, including early studies and its 10-year evaluation. Since 2000, the Office of Program Evaluation at the University of South Carolina has published regular studies through the Arts Education Research Project that specifically investigate outcomes at ABC sites. Further, the South Carolina Arts Achievement Project (SCAAP) has been an innovative tool in this arts education research - supporting standardized assessment of arts education impact at multiple sites in South Carolina.

Finally, **advocacy** has been a critical activity for ABC over the years. Often, ABC works closely with the South Carolina Arts Alliance on advocacy efforts. Over its history, ABC Project partners, staff and site participants have all participated in advocacy efforts to promote policies that would support quality arts education. ABC also includes advocacy and leadership training in its professional development opportunities.

Evaluation Findings on the Effectiveness of ABC's Structure

ABC looks to strengthen and sustain its efforts through its structure of Steering and Coordinating Committees. A number of indicators of strong and productive governance for these groups are identified in this evaluation. Findings relevant to these indicators are summarized below.

Indicator: Clear communication amongst committee members

In his 10-year history of the ABC Project, Doughty reports³ that the Coordinating Committee met regularly in person and corresponded often by phone and email. In addition, he describes that the committee began meeting for an annual retreat in 1990.

In interviews, all Coordinating Committee representatives report they have experienced effective communication on the committee. They described that communication takes place through regular Coordinating Committee meetings and the annual retreat. The steering committee meets 3-4 times a year, and communicates through emails and conference calls. The Arts Commission, State Department of Education and ABC staff members see each other more regularly than Winthrop representatives in day to day interactions. The annual retreat is valued by Coordinating Committee members.

Non-Coordinating Committee interviewees report good communication as well, again primarily through meetings and email. About half of the interviewees mentioned the steering committee meetings as a venue for sharing information. Four of the ten interviewees described that relevant communication often takes place outside of formal ABC settings. For instance, two interviewees mentioned that they are updated on relevant issues at Council of Arts Education Presidents meetings. Two others mentioned that there is a lot of cross-fertilization among boards of various organizations. Two areas of improvement were suggested during the interviews. One interviewee raised the point that using communication channels that focus on boards may hinder the inclusion of “new voices at the table”. Another noted that that reliance on long, comprehensive steering committee meetings can be difficult, and it is a burden to take that time from other responsibilities.

Indicator: Partners are well-informed about relevant actions taken by one another

Previous members of the Coordinating Committee said that partners have historically done a good job of informing one another about relevant events, especially Winthrop and Arts Commission partners. Existing members agree that this is an important part of membership in the Coordinating Committee, with one interviewee saying it can get “a little bumpy when we get unilateral action and someone gets surprised by something”. This suggests that members

³ Doughty, Ray. (2007) South Carolina’s Arts in Basic Curriculum: A History 1987-2007, p. 33.

appreciate advance knowledge of one another's activities as well as opportunities to be involved.

At the time of the interviews, recent staff changes with one partner were impacting the information flow to members. Interviewees described an initial period after this staff change wherein the partnership experienced difficulty getting the new representative assigned, up to speed on the purpose of ABC and vested with the decision-making authority appropriate for an ABC partner. One interviewee gave an example of documents related to arts standards that were created without ABC Coordinating Committee input. However, most of those who mentioned these difficulties noted that they were improving at the time of the interviews and had high expectations for the coming months. The experience does illustrate the importance and complexity of maintaining a strong partnership in a long-term initiative like ABC.

Indicator: Decisions reflect the consensus of partners

Current Coordinating Committee members mostly agree that decision-making goes well, noting that ABC staff is involved on the Coordinating Committee to inform decisions. Issues of reduced information from and opportunity for input after the staff change with one partner (described above) were raised again by some interviewees in response to this question. One said this hampered decision-making. Another interviewee, involved in the past, described that the partners "...worked in a way that we would not make substantive decisions without getting each other's input." One non-Coordinating Committee member observed that the full steering committee used to get more questions on direction, whereas this activity has more recently shifted to the Coordinating Committee.

Strategic plans were mentioned several times in interviews as an important reference during decision-making. One of the strongest recommendations in the 10-year evaluation was to develop a strategic plan to help guide decision-making. Subsequently, strategic plans have been developed that guide ABC's work, including framing the focus of this 20-year evaluation.

Indicator: Common vision of targets is shared by partners

Doughty's history describes deep involvement of the State Department of Education, Winthrop University, the Arts Commission and the influential steering committee in developing the guiding principles of ABC with the support of an initial planning grant from the National Endowment for the Arts (NEA). This guiding principle continues to be that arts

education should be an integral part of a student's overall education program, not an appendage but basic to all students' education in South Carolina. The steering committee worked in subcommittees to conduct a survey of needs, establish a common vision and outline recommendations for meeting that vision. Doughty recounts the basic statements of this vision that he asserts remain central to ABC's work today:⁴

1. All children in South Carolina schools should have equal educational opportunities to study the arts.
2. The arts are basic to general education and have profound value in shaping the quality of life/education in South Carolina.
3. The arts impart necessary knowledge, skills and understanding, and are a vital part of the education of all children.
4. The arts transmit and express civilization and are an important resource in education.
5. Creativity, critical thinking, and problem-solving skills are fostered through quality arts education.

In addition, the steering committee defined key strategies that ABC would use and specific resolutions that addressed elements such as curriculum, teacher training and certification and advocacy. Coordinating Committee interviewees who were involved in developing the vision described it as a very collaborative process with many key stakeholders involved.

Today, all Coordinating Committee interviewees confirmed that the vision is clear and all members are in consensus about its meaning. Interviewees said there has not been a change in the basic vision of ABC, though some recognized that strategies and emphasis have evolved over the years. Non-Coordinating Committee members did not consistently articulate the vision as clearly as Coordinating Committee members, but all did describe a similar focus for ABC and noted that they felt the vision was clear. Most interviewees said that ABC's vision and goals were important to their own organization. One remarked that, while some legislators see ABC's importance, a number are not very involved in education.

⁴ Doughty, Ray. (2007) South Carolina's Arts in Basic Curriculum: A History 1987-2007, p. 27.

Indicator: Partners' individual agency actions generally support ABC's vision

Eight (all who responded to this specific question) Coordinating Committee interviewees report that the Coordinating Committee member organizations' actions generally support the vision of ABC and all felt that their organizations supported their involvement with ABC. One interviewee reported similar impressions historically, since they are no longer involved. Several interviewees mentioned that a meeting with a higher-level staff representative of the partner organization with the recent staff change had helped this staff person better understand their role with ABC and the staff has subsequently increased their involvement.

Indicator: Transitions are managed to support ongoing partner involvement and support of common vision

All Coordinating Committee interviewees responded that ABC was supported and functional throughout transitions. A few described that this did not mean that transitions were easy; they required a "training-in" of new members. The majority of Coordinating Committee interviewees reported that it was helpful during these transitions to have some continuity in those involved on the committee who could provide institutional memory and help orient new members. Interviewees described some examples of how transitions can be challenging, both in recent times and in the past. One interviewee, involved since the beginning of ABC continued with this important observation,

While the persons representing the three agencies - Winthrop University, the Arts Commission, and the State Department of Education - have changed almost yearly since 1989, the group has remained a cohesive and effective committee supporting both the Steering Committee and the [ABC] Project office.⁵

Indicator: Partners contribute needed financial resources and influence to maintain coalition and programming

The Arts Commission has funded the administration of ABC through grants to Winthrop University, in addition to administering the ABC grant program. The State Department of Education, with allocations from the South Carolina Legislature, administers the DAP grant program and has recently also begun to contribute funds to support ABC's administrative costs. Winthrop University provides in-kind resources to support the ABC Project office. No partners remarked on inadequate levels of funding from partners. All Coordinating Committee

⁵ Doughty, Ray. (2007) South Carolina's Arts in Basic Curriculum: A History 1987-2007, p. 33.

partners further described how connections are shared with other committee members to expand ABC's sphere of influence.

Indicator: Partners have a high level of trust with one another

Most Coordinating Committee members reported that the partners trust one another. An interviewee defined trust among partners as each one's actions honoring the leadership role of ABC. Further, that partner said that trust could be compromised if a partner's actions do not seem to honor the leadership role of ABC, such as not bringing up important issues for ABC to review. Non-Coordinating Committee members mostly said there did not seem to be any trust issues from their perspective. One interviewee suggested that others may feel there is an "outside and inside circle", related to how long individuals have been involved with ABC, but the interviewee considered this to be a misperception.

Indicator: Influential partners participate in coalition

The initial NEA grant which supported the start-up for ABC required collaboration among state-level organizations: state arts agencies, state departments of education and higher education. The executive director more than fulfilled this requirement by appointing a steering committee of more than 50 people from over thirty different fields, including education, government, cultural institutions, professional associations, higher educations and "virtually any area the fledgling ABC planners could think of that might support and/or oppose the development of the initiatives."⁶In Doughty's 20-year history, he adds that the Steering Committee continues to meet three times each year and has an active task force system. The ten-year evaluation notes that the Steering Committee had become more of a place to exchange information and had less of a "working role" than it had in the beginning.

All Coordinating Committee interviewees said that the key stakeholders are committed and involved on the committee. There was agreement that the Coordinating Committee is a good size to accomplish its work. There was also agreement that stakeholders not serving on or represented by the Coordinating Committee should be involved in other ways. Half of the Coordinating Committee interviewees mentioned the Steering Committee as an important mechanism for this. Another described how the Coordinating Committee had invited arts

⁶ Doughty, Ray. (2007) South Carolina's Arts in Basic Curriculum: A History 1987-2007, p. 12.



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education associations to the annual Coordinating Committee retreat because that input was important for planning.

ABC's Funding and Grantmaking: Evaluation Findings

This section begins the first of four that share the evaluation findings on ABC's main areas of work: funding, research, training and technical assistance, and advocacy.

ABC funding and grant-making is a cornerstone of the Project's work. When a site receives funding, it not only obtains resources for arts education, but also gains a connection to ABC's other resources such as teacher training and professional development, a requirement to complete an arts education strategic plan and access to advocacy networks and technical assistance. The expectation is that, in addition to the direct funding, such resources will foster a quality arts education program and increase support for arts education at the site.

Previous research studies looked specifically at the impact of this funding and had positive findings. In 1995, Graybeal found,

...the ABC grants, along with other state initiatives such as the Target 2000 grants, have had a substantial impact on arts education in the model sites. During the past five years, the arts programs have grown substantially, in both quality and quantity. Improvements or increases have occurred in virtually every element addressed in this study and in all arts areas. As a result of these changes, students in the model sites are receiving a more complete and comprehensive arts education.⁷

The 10-year evaluation found that grant programs have increased the diversity of opportunities for students, provided funding for resources that would otherwise be inaccessible, increased personnel or resources in a district, improved educator understanding of the arts curriculum and how to integrate the curriculum with other disciplines.

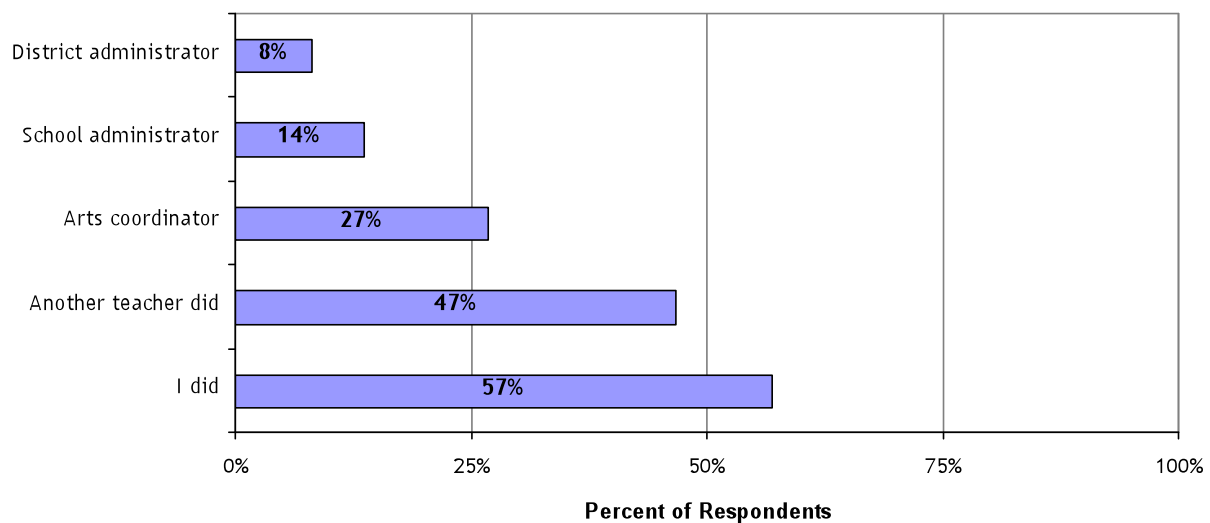
Funding at the Classroom Level

Survey results from ABC and DAP grant sites show that two-thirds of arts teachers report that their arts classes had benefited directly from a grant in the last five years. Just over half of

⁷ Graybeal, Sheila. (1995) Making the Arts Basic in Curriculum: Five Years of Progress in the ABC Model Sites cited in Doughty, Ray. (2007) South Carolina's Arts in Basic Curriculum: A History 1987-2007, p. 63.

those who had benefited from a grant received one from the State Department of Education. About the same share had received a grant from the State Arts Commission; 34% had received a grant from another source (teachers could select more than one source of grants). Grants that arts teachers have received include ABC and DAP grants, as well as EIA grants, ISCA grants, Teacher's PET grant, J. Marion Sims grants, Michelin Golden Apple Teacher grants, Public Education Partners, Palmetto Electric, APT grants, Surdna Foundation grants and county based grants. Teachers are the most common authors of grants which benefit arts classes, as seen in Figure 1 below.

Figure 1. Authors of grants for arts classes



Note: Arts teachers responded to the question, so "I did" means an arts teacher wrote the grant.

Source: the Improve Group

A 1995 research study concluded that a shortage of resources was a problem for ABC sites - in facilities, instructional materials, staffing, instructional time, instructional quality, and staff development. In general, dance and theatre programs were found to be those most in need of improvement⁸.

Arts teachers commented in the survey on the sources of funding for the resources they use in their arts classes. Table 1 shows that grants are a significant source of funding, in addition to

⁸ Graybeal, Sheila. (1995) Making the Arts Basic in Curriculum: Five Years of Progress in the ABC Model Sites, cited in Doughty, Ray. (2007) South Carolina's Arts in Basic Curriculum: A History 1987-2007, p. 63.

district and school sources. “Other” sources of funds for arts resources come from the State, Box Tops for Education, Booster Clubs, community donors, fundraisers, an art fee paid by students, community arts groups, community businesses, parents, personal teacher funds and ticket sales for any performances held.

Table 1. Sources of funding for arts resources

Source of funding	Percent of arts teachers selecting as a source
School	68%
District	67%
Grants	62%
Parent/Teacher Association	33%
Other	17%
I do not know	3%

Source: the Improve Group

Teachers expressed a need for additional resources to deliver standards-based arts education, particularly: school-owned instruments for economically disadvantaged students, text books, printed music, computers (for digital arts and photography), SMART Boards, kilns, general art supplies (paper, paints, glue, brushes, etc), music stands and a performance space.

Teachers of arts and other subject areas reported on the survey any barriers to taking students to out-of-school arts-related activities and field trips. Table 2 shows that funding is the most common barrier teachers listed, followed by a lack of time. A minority reported that they did not find arts activities relevant or that they did not know of opportunities for activities in their community.

Table 2. Reasons teachers do take classes to out-of-school arts activities

Primary reason for not participating in arts-related activities outside of school	Percent of teachers selecting
There is not enough money	43%
There is not enough time	20%
These activities are not relevant to the subjects I teach	15%
Other ^a	13%
I am not aware of opportunities for arts-related activities in my community	9%
These activities distract from classroom learning	1%

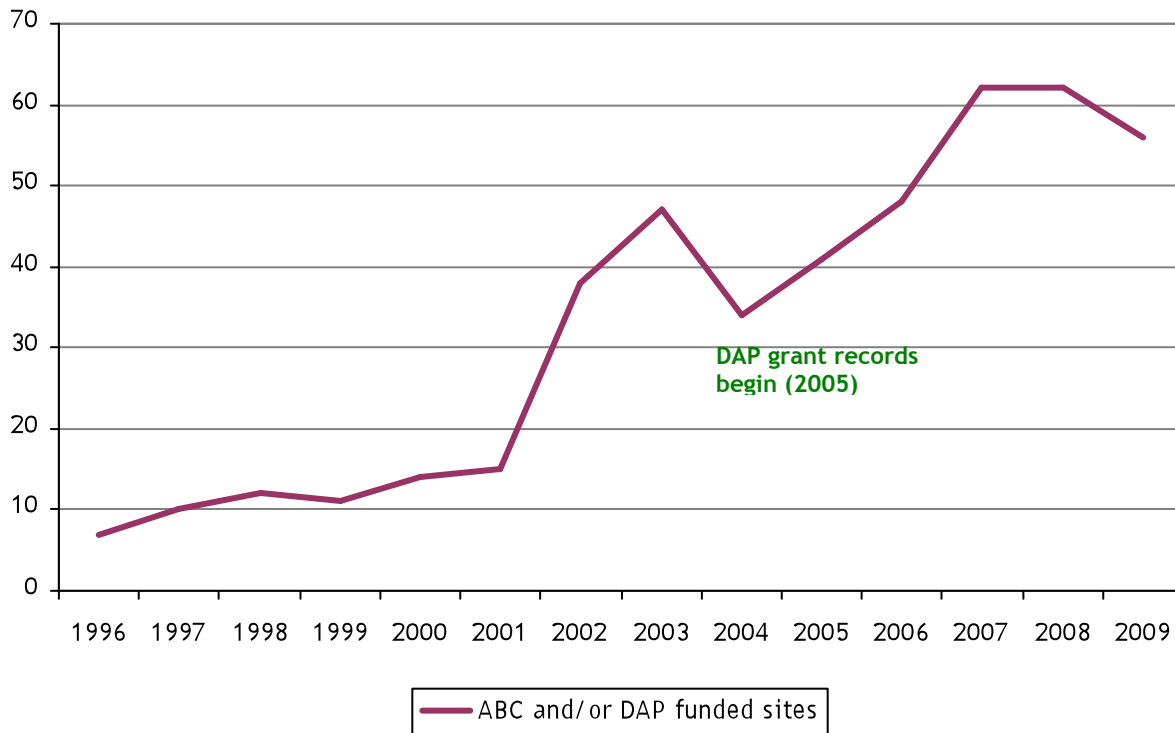
Source: the Improve Group

^aResponses include a lack of time to plan these activities and a lack of funding to execute them, the fact that they do not have their own classroom of students to take because teachers rotate between several classes, or that field trips are not available to the students that they teach.

Grant Sites Statewide

ABC's mission clearly prompts the Project to reach as many schools and district sites across the state as possible, to achieve a truly statewide initiative focused on quality arts education. Though program records do not go back to the beginning of the Project, Doughty cites that ABC began in 1989 with 11 schools and school districts as ABC sites. As Figure 2 shows below, the ABC Project has steadily increased the number of school sites receiving funding from either ABC or DAP programs throughout the state. The figure represents the total number of sites funded each year, including new sites as well as continued funding for existing sites.

Figure 2. Number of ABC and/or DAP funded sites over ABC Project history

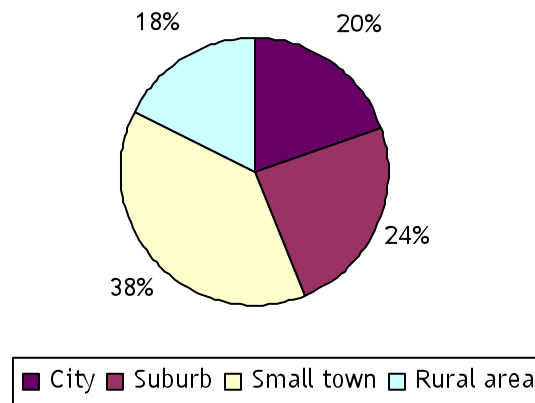


Note: DAP data available 2005-2009; data does not include Target 2000 grants or ABC grants before 1996.

Source: DAP and ABC program records

After the 10-year evaluation, ABC identified certain under-served areas of the state and sought funding to increase outreach to these areas. Today, ABC and DAP have reached more than half of the schools in those areas (122 schools out of a total 225 schools) with many of these school sites first receiving funding in 2002. The 10-year evaluation specifically recommended that geographic diversity of sites be increased. With most sites represented in survey results, Figure 3 below shows how respondents described their community. The figure depicts a relatively even representation of different kinds of communities throughout South Carolina.

Figure 3. Types of communities that are ABC/DAP sites



Source: the Improve Group

The survey also provided an opportunity to investigate differences between (1) ABC- or DAP-funded sites and (2) sites which received funding at either the school or district level. Differences were investigated on survey responses using statistical tests⁹, and are described below.

Comparison of ABC and DAP-funded sites¹⁰

Support for arts education

Sites who responded to the survey had received funding from the ABC grant program, the DAP grant program or both. Levels of support for arts education were consistent regardless of the funding source. For example, respondents responded similarly about whether or not:

- Arts should be offered at the school
- Students should have arts every day
- Arts should receive a letter grade on report cards
- Arts should be included in state testing
- Visual and music arts classes should be required
- The importance of students taking music, visual arts and creative writing classes

⁹ Statistical tests include chi-square tests (significance at < 0.05) for categorical variables and independent sample t-test (95% confidence interval) for continuous variables.

¹⁰ ABC-only sites tended to be more in rural areas. The representation of high school teachers is higher in sites that have received both ABC and DAP funding.

- The purpose of having arts classes

Interestingly, a few statistically-significant differences were apparent in responses about dance and theatre, as seen in Table 3 below. DAP-only sites had lower levels of respondents agreeing that theatre and dance should be required and were important for students to take. On a related note, dance and theatre are offered less often at DAP-only sites as well, according to administrators responding to the survey.

Table 3. ABC and DAP sites: Differing views on the importance of dance and theatre

Response	Percent of ABC-only site respondents with this response	Percent of DAP-only site respondents with this response	Percent of sites having both ABC and DAP funding with this response
Theatre should be required for students	44%	33%	43%
Dance should be required for students	43%	30%	40%
Theatre is important for students to take	87%	79%	87%
Dance is important for students to take	81%	71%	80%
Dance is offered at my school	42%	19%	57%
Theatre is offered at my school	41%	31%	62%

Source: the Improve Group

Another area of difference was the frequency with which teachers had discussions about arts education with other faculty members in their school. DAP-only sites had a higher proportion (69%) of teachers reporting that they had such conversations “Never” or “Only a few times in the school year”. About 55% of ABC-only or sites with both kinds of funding had the same response. ABC-only and sites with both kinds of funding had higher proportions (41%) of teachers reporting that they had such conversations more frequently, compared to 28% of DAP-only site respondents.

DAP-only site teachers also reported less often that their principal and other teachers see the arts as important as other subjects. Teachers from ABC-only and sites with both ABC and DAP funding felt more support from colleagues. Please see Table 4.

Table 4. ABC and DAP sites: Differing views on how other faculty views arts education

Response	Percent of ABC-only site respondents with this response	Percent of DAP-only site respondents with this response	Percent of sites having both ABC and DAP funding with this response
Principal sees the arts education is <u>as important as other subjects</u>	48%	39%	56%
Other teachers feel that arts education is <u>not at all important</u>	44%	23%	32%

Source: the Improve Group

Arts coordinator

About eight percent more respondents from sites which had received both DAP and ABC funding knew whether or not there was an arts coordinator for the district and reported having one (43% for sites receiving both grants compared to 35% for sites receiving ABC or DAP only). There was little difference in responses from sites about the helpfulness of arts coordinator contributions. Arts coordinators did not show any differences in their responses about who they report to or their roles in coordinating arts activities or serving on strategic planning committees in the district.

Strategic planning

While the majority of respondents from all sites said they did not know if their school or district has an arts education strategic plan, DAP-only sites reported in lower numbers than other sites that they had a strategic plan or that their school's renewal plan addressed the arts. In general, respondents from sites which had received BOTH kinds of grants said more often that they had strategic and renewal plans addressing the arts, as shown in Table 5.

Table 5. ABC and DAP sites: Differences on reporting about strategic and renewal plans

Response	Percent of ABC-only site respondents with this response	Percent of DAP-only site respondents with this response	Percent of sites having both ABC and DAP funding with this response
My school or district has an arts education strategic plan	24%	17%	34%
My school or district's renewal plan addresses the arts	41%	34%	53%

Source: the Improve Group

In addition, these sites also differed in WHO participated in creating arts education strategic plans. DAP-only sites involved administrators and non-arts teachers less, but ABC-only sites involved students less, as seen in Table 6. There were no differences amongst these respondents on the involvement of other stakeholders such as artists, arts teachers, curriculum experts, community members, or in their own involvement in the strategic planning process.

Table 6. ABC and DAP sites: Differing reports on strategic plan involvement

Response	Percent of ABC-only site respondents with this response	Percent of DAP-only site respondents with this response	Percent of sites having both ABC and DAP funding with this response
Administrators	87%	78%	86%
Other teachers	68%	49%	67%
Parents	49%	47%	58%
Students	14%	31%	38%

Source: the Improve Group

Arts integration

Survey respondents from DAP-only sites tended to report that non-arts teachers integrated the arts in their classes less often, as seen in Table 7. Non-arts teachers' survey responses about how often they themselves used the arts in their teaching followed a similar pattern, with teachers from DAP-only sites reporting the use of arts in their teaching was less frequent than that of teachers from other sites.

Table 7. ABC and DAP sites: Differing views integration of arts by non-arts teachers

Response	Percent of ABC-only site respondents with this response	Percent of DAP-only site respondents with this response	Percent of sites having both ABC and DAP funding with this response
Non-arts teachers integrate the arts <u>often</u> in their curriculum	28%	16%	28%
Non-arts teachers integrate the arts <u>sometimes</u> in their curriculum	67%	78%	68%

Source: the Improve Group

Advocacy

Participation in advocacy to address state arts education policy differed among these sites.

Teachers from ABC-only sites reported less frequent advocacy activities, while administrators from the same sites participated in greater numbers in advocacy efforts. Please see Table 8.

Table 8. ABC and DAP sites: Differing levels of participation in advocacy

Response	Percent of ABC-only site respondents with this response	Percent of DAP-only site respondents with this response	Percent of sites having both ABC and DAP funding with this response
Arts teachers who say they have participated in advocacy	35%	56%	54%
Administrators who say they have participated in advocacy	58%	29%	62%

Source: the Improve Group

Professional development and certification

There was no difference among sites on the groups of students (i.e. Pre-Kindergarten, special education, elementary, middle or high school) who received instruction from a certified arts instructor. Administrators at DAP-only sites reported less awareness of arts education teacher training opportunities. There was no difference in administrator responses about the importance of arts teacher certification and training to their hiring decisions.

Use of ABC tools and supports

About 16% fewer respondents from DAP sites said they were familiar with the Arts in Basic Curriculum Project and its goals (20% from DAP sites compared to 36% from other sites). Sites with funding from both ABC and DAP grants more often reported using tools developed by ABC and on the positive impact of these tools, as seen in Table 9.

Table 9. ABC and DAP sites: Differing use of ABC tools and supports

Response	Percent of ABC-only site respondents with this response	Percent of DAP-only site respondents with this response	Percent of sites having both ABC and DAP funding with this response
Teachers report having an arts curriculum guide specific to their district	17%	20%	30%
Teachers report using the South Carolina arts standards when creating lesson plans	23%	16%	23%
Arts curriculum guide has a positive impact on quality arts education	47%	49%	58%
Arts teacher certification has a positive impact on quality arts education	38%	42%	44%
Summer institutes have a positive impact on quality arts education	30%	27%	41%
ABC technical assistance has a positive impact on quality arts education	23%	NA ¹¹	32%

Source: the Improve Group

Comparison of Results by Type of Site¹²

Survey responses were investigated for differences between those **ABC grant sites** who had received funding at the level of school, district or both. More district sites received their last year of funding 3-5 years ago, whereas more school and “both” sites received their most recent year of funding within the last two years.

Support for arts education

There was no difference between different types of sites on whether the arts should be offered at their school and whether it should be included in state testing. However, fewer respondents from district sites agreed that students should have the arts every day. District-site respondents also had higher numbers of respondents saying that various kinds of arts classes were not as important for students to take, particularly dance and theatre. District-site respondents also had lower percentages agreeing that various arts classes should be

¹¹ DAP sites do not receive technical assistance from ABC

¹² District sites tend to have more middle and high school teachers, as well as fewer parents and more administrators, represented in survey responses.

required, as seen in Table 10. However, there were no differences among these different types of sites on the relative priority of arts with other subject areas. District site respondents did report more often that middle and high school students received instruction from a certified arts teacher.

Table 10. School and district sites: Differing views on the requiring arts classes

Response	Percent of <u>school</u> site respondents with this response	Percent of <u>district</u> site respondents with this response	Percent of sites having <u>both</u> school and district funding with this response
Visual arts should be required	83%	75%	91%
Music should be required	87%	74%	93%
Theatre should be required	51%	35%	65%
Dance should be required	51%	33%	64%
Creative writing should be required	77%	68%	78%

Source: the Improve Group

District-site respondents reported more often that their discussion about arts education with other faculty members were infrequent, as seen in Table 11.

Table 11. School and district sites: Differing views on the frequency of arts education discussions with other faculty

Response	Percent of <u>school</u> site respondents with this response	Percent of <u>district</u> site respondents with this response	Percent of sites having <u>both</u> school and district funding with this response
Never	10%	23%	10%
A few times in the school year	32%	46%	29%
A few times in the semester/quarter	29%	21%	38%
Weekly	23%	9%	18%
Daily	6%	2%	5%

Source: the Improve Group

District-site respondents also reported less often than school-site respondents that administrators and non-arts teachers considered arts education as important as other subjects, as seen in Table 12.

Table 12. School and district sites: Differing views on how important administrators and other teachers consider arts education

Response	Percent of <u>school</u> site respondents with this response	Percent of <u>district</u> site respondents with this response	Percent of sites having <u>both</u> school and district funding with this response
Principal considers arts education as important as other subject areas	64%	35%	57%
Superintendent considers arts education as important as other subject areas	37%	26%	30%
Non-arts teachers considers arts education as important as other subject areas	29%	17%	28%

Source: the Improve Group

Finally, non-arts teachers from district-grant sites reported some positive impacts of arts classes at lower rates than non-arts teachers from school-grant sites, as seen in Table 13.

Table 13. School and district sites: Differing views on the impact of arts classes

Response	Percent of <u>school</u> site respondents with this response	Percent of <u>district</u> site respondents with this response	Percent of sites having <u>both</u> school and district funding with this response
Students do better in class	69%	55%	72%
Parents are more involved in school activities	67%	48%	49%
Attendance in improved	40%	25%	27%
Teacher morale is stronger	37%	19%	30%
There are fewer disruptions in my class	39%	25%	44%

Source: the Improve Group

Arts coordinator

Respondents from sites where the school had received funding more often said there was no arts coordinator for their district. Specifically, 20% of school site respondents said there was no arts coordinator, compared to 5% of district site-funded respondents and 11% of both school site- and district site-funded site respondents. There was no difference in responses among these sites on describing the value of the contributions of the arts coordinator. Arts coordinators from these different kinds of sites showed no differences in responses about their responsibilities.

Strategic planning

School-site respondents showed more awareness of the existence of an arts education strategic plan, with 86% of district-site respondents reporting they did not know if their school or district had one, compared with about 56% of school-site respondents being unaware of a plan. In addition, though there were no differences on the involvement of administrators, community members, students, curriculum experts or artists in the planning processes, differences did exist among these sites on the involvement of others, as seen in Table 14 below. In general, district sites reported lower levels of teacher, parent and personal involvement.

Table 14. School and district sites: Differing views on stakeholder involvement in strategic planning

Response	Percent of <u>school</u> site respondents with this response	Percent of <u>district</u> site respondents with this response	Percent of sites having <u>both</u> school and district funding with this response
Arts teachers were involved	99%	89%	100%
Non-arts teachers were involved	76%	39%	90%
Parents were involved	54%	30%	51%
I was involved	26%	9%	26%

Source: the Improve Group

Arts integration

District-site respondents showed less support for integrating the arts with other subject areas. In addition, fewer district-site respondents indicated that non-arts classes frequently integrated the arts, as seen in Table 15 below.

Table 15. School and district sites: Differing views on arts integration

Response	Percent of <u>school</u> site respondents with this response	Percent of <u>district</u> site respondents with this response	Percent of sites having <u>both</u> school and district funding with this response
The arts should be <u>frequently integrated</u> with instruction on other subjects	73%	58%	73%
Non-arts teachers integrate the arts <u>often</u> in their curriculum	41%	17%	43%
Non-arts teachers integrate the arts <u>sometimes</u> in their curriculum	58%	75%	57%
Non-arts teachers <u>do not</u> integrate the arts into their curriculum	2%	8%	0%

Source: the Improve Group

Advocacy

District-site administrators reported less often that they had participated in advocacy to address state arts education policy. Five percent of administrators from district-grant sites said they had participated in advocacy, compared to 30% from school-grant sites. There was no difference amongst arts teacher respondents on whether or not they had participated in advocacy to address state arts education policy.

Use of ABC tools and supports

District-site respondents reported being familiar with ABC less often than respondents from school sites. Less than 20% of district-site respondents said they were familiar with ABC, compared to 60% of school-site respondents (and 45% of respondents from sites with both kinds of grants). District-site respondents also reported the positive impact of various tools and support less often than respondents from school sites, as seen in Table 16.

Table 16. School and district sites: Differing views on the positive impact of these tools on the quality of arts education

Response	Percent of <u>school</u> site respondents with this response	Percent of <u>district</u> site respondents with this response	Percent of sites having <u>both</u> school and district funding with this response
Arts curriculum guide has a positive impact on the quality of arts education in my school or district	54%	39%	55%
Summer Institutes have a positive impact on the quality of arts education in my school or district	36%	26%	21%
ABC technical assistance has a positive impact on the quality of arts education in my school or district	36%	10%	31%

Source: the Improve Group

ABC's Ability to Sustain Funding

Ray Doughty recounts that in the early days of ABC nearly all funds for the Project came from the Arts Commission (with NEA assistance). The State Department of Education began contributing funds to design and manage professional development programs in 1995. NEA has provided two grants since 2000 that enabled ABC to increase outreach efforts, responding to a recommendation in the 10-year evaluation to increase outreach. The history includes a number of examples where ABC has been able to raise funds to have a substantial impact, while presenting examples of initiatives that were discontinued because of lack of funding, such as:

- Model site funding allowed sites to develop curriculum, provide staff development, establish local advocacy networks, design implementation strategies and create evaluation/documentation procedures. The design and funding plans for model sites remained the same until 1998 when the number of sites reached twenty.¹³

¹³ Doughty, Ray. (2007) *South Carolina's Arts in Basic Curriculum: A History 1987-2007*, p. 37.

- One professional development series (CLIA II) was discontinued between 1997 and 2005 because of lack of funding
- A successful 1997 pilot of “An Art for Better Schools” program to build support for the arts among school administrators by providing them an opportunity to experience difference art forms was discontinued due to lack of funding.¹⁴
- Target 2000 Arts in Education/Distinguished Arts Program grant program was funded at over \$1 million per year after a pilot year with ABC advocacy.
- ABC raised \$859,000 from 1987-2003.¹⁵
- The Arts Commission established a three-year grant program to assist districts in creating an arts coordinator position (per a recommendation from the 10-year evaluation).

¹⁴ Doughty, Ray. (2007) South Carolina’s Arts in Basic Curriculum: A History 1987-2007, p. 47.

¹⁵ Doughty, Ray. (2007) South Carolina’s Arts in Basic Curriculum: A History 1987-2007, p. 53-55.

ABC's Ongoing Research: Evaluation Findings

ABC has arranged for regular, in-depth research and evaluation to support ongoing improvement and strategic growth. Several studies investigated issues critical to ABC's mission and are summarized in this section. Significantly, as this 20-year evaluation reflected on findings from the 10-year evaluation, it is clear that ABC makes use of research and evaluation findings to build on successes and make improvements where needed.

Beginning in 1999, ABC contracted with the Office of Program Evaluation (OPE) at the University of South Carolina to evaluate the effects of arts-integrated education in participating schools, and OPE investigators have regularly evaluated various aspects of ABC ever since. These evaluations employ a variety of appropriate and respected research methods including classroom observations, parent and teacher surveys, and analysis of school-wide standardized test score results. OPE also completed studies in 2005 and 2006 that took different approaches to evaluating ABC than their previous investigations. In 2005, OPE reviewed the state of arts education in South Carolina Public Schools and compared students' standardized test scores between arts-immersion schools and schools that used a more traditional curriculum. In 2006, OPE compared ABC participating schools that were rated as Above Expectations with those concerned to be Below Expectations, in order to gather best practices and provide targeted technical support to select ABC sites. A list of ABC evaluations conducted by OPE in recent years is provided in Table 17.

An important tool in several OPE research projects is the South Carolina Arts Achievement Project (SCAAP). SCAAP is a web-based arts assessment, the first and only web-based large-scale assessment of its kind in the United States when it was initiated. The University of South Carolina worked with the State Department of Education and arts educators to develop the tool in 2000. ABC partners describe that the drive to create such a tool was started when a former ABC Project Director went to the State Department of Education. SCAAP represents a particular innovation in efforts to develop statewide arts assessment tools; SCAAP engages students in the traditional question/response format as well as in an interactive performance format. Currently, the tool provides assessment for music and visual arts at the fourth grade level, and participation is required for all DAP recipients. The long-term objective of SCAAP is

to develop assessments in four arts disciplines at several grade levels¹⁶. The tool is designed for wide-spread use and thus has the potential to provide an arts education standardized assessment statewide, a benchmark which has stymied many other states. OPE administers this tool and has used it to inform multiple research projects for ABC.

OPE evaluations of ABC found high levels of on-going support for ABC among parents and teachers in participating schools. While some parents expressed concerns that arts-focused education would detract from other areas of the curriculum, OPE analysis did not find evidence supporting this concern when examining standardized assessments results in other curriculum areas.

OPE's evaluations represent quality research practices and are useful in understanding how ABC is working within schools. The main limitations of OPE's evaluations reflect common struggles in social science research. For example, OPE's investigations include an in-depth examination of a small number of case studies. As a result, their findings cannot necessarily be used to draw conclusions about arts education in other schools. Furthermore, while some of the University of South Carolina evaluation studies examine school-wide results on the Palmetto Achievement Challenge Tests (PACT) standardized assessments, the studies cannot show a causal link between arts-integrated education programming and these standardized test results due to the number of complex factors that influence students' scores on standardized assessments. While some OPE studies attempt to compare test scores from ABC participating schools with non-participating sites, comparison sites are selected based on limited demographic criteria, which limits the degree of certainty that these comparisons are appropriate.

Nevertheless, OPE's evaluations use a variety of appropriate and meaningful research methodologies. The evaluations are strong in that they use a mixture of qualitative and quantitative research methods - such as classroom observations and analysis of standardized test score results - in order to provide a detailed picture of how ABC is being implemented in schools while maintaining a larger focus on the goal of improving student learning and performance. In this report, we relate the results of our study with the findings of ABC's past

¹⁶ Description of SCAAP and future plans from Stites, R. and Malin H. (2008) An unfinished canvas: A review of large-scale assessment in K-12 arts education. Menlo Park, CA: SRI International, p. 21.

evaluations where appropriate. Table 17 provides a summary of ABC research studies over the years, including their purpose, methods findings and strengths and weaknesses.

Table 17. Summary of Previous Research Studies

Research study	Purpose of the study	Methods used	Key findings	Methodology benefits and weaknesses
Seaman, Michael & Karen Barton. A Study of the Effects of Art Education Research Project: Year 1. Department of Education, University of South Carolina. 2000.	<p>This first year study collects baseline data on four schools that were transitioning to an arts-immersed school.</p> <p>The baseline data was collected on:</p> <ul style="list-style-type: none"> • achievement in the arts, • achievement in other areas, and • school ecology (behavior variables, student achievement, attendance, and parent, teacher, and administrative perspectives). 	<ul style="list-style-type: none"> • Classroom observations. • Observations outside the classroom. • Surveys of parents and teachers. • Interviews of teachers and administrators. • Teacher focus groups. 	<p>“The transition to an arts immersed school is very time consuming, takes a great deal of work, planning, scheduling, support, and cooperation. The opinions of teachers and parents... suggest that all the efforts are perceived as important and worthwhile.”</p> <p>The authors made additional observations that it is important to gain parent and teacher buy-in, and to keep parents well-informed when transitioning into arts-immersion programming.</p>	<p>Benefits:</p> <p>The study uses a mix of research methods.</p> <p>Established baseline data to serve as a comparison in further studies.</p> <p>Surveys included all teachers (not just classroom teachers) and focus groups were randomly selected and stratified.</p> <p>Weaknesses:</p> <p>Only four schools were examined in the study, and resulting observations may not apply to other school sites.</p>

Research study	Purpose of the study	Methods used	Key findings	Methodology benefits and weaknesses
Seaman, Michael & J. Patrick Meyer. A Study of the Effects of Art Education Research Project: Year 2. Department of Education, University of South Carolina. 2001.	<p>This study builds on the previous years' evaluation at four arts-immersion school sites.</p> <p>The study also examines quantitative data to measure the success at the four arts-immersion schools.</p>	<ul style="list-style-type: none"> • Parent and teacher surveys. • Students' standardized test performance on the Palmetto Achievement Challenge Test (PACT) at Arts-Immersed school. 	<p>In response to survey questions, parents showed substantial support for an arts-immersed school curriculum. However, some parents reported concerns that an emphasis on the arts might detract from more traditional subject areas.</p> <p>Teachers sought training to develop arts-immersed lesson plans.</p> <p>Teachers reported that students were more motivated to learn due to the arts-immersed curriculum.</p> <p>There was a decrease in students who were rated as "below basic" on English Language Arts and Mathematics PACT tests from 1999 to 2001, and an increase in the number of students in the "proficient" and "advanced" categories over that same period. It is not certain the test results can be attributed to the arts-immersed curriculum.</p>	<p>Benefits:</p> <p>The longitudinal data collected is helpful in tracking parent and teacher attitudes toward arts-immersion education over time.</p> <p>The study uses a mix of research methods to evaluate the program from various angles.</p> <p>Weaknesses:</p> <p>Only a four school sites involved in the study. The results of this study may not apply at other schools.</p> <p>Standardized test scores results from art-immersion sites were not compared to like results at non-arts-immersion schools. Comparison sites could have provided a reference point for interpreting student performance.</p> <p>Did not include in-depth interviews or classroom observations, as done in the previous years' evaluation.</p> <p>The study is not able to show causation between test scores and arts integrated curriculum.</p>

Research study	Purpose of the study	Methods used	Key findings	Methodology benefits and weaknesses
Meyer, J. Patrick; Ching Ching Yap; Tania Kjerfve; Do-Hong Kim & Michael Seaman. 2001-2002 Arts Education Project Year-End Report. Office of Program Evaluation, University of South Carolina. 2003.	Examines quantitative and qualitative data to measure the success of arts-immersed schools at eight school sites.	<p>Quantitative data includes:</p> <ul style="list-style-type: none"> • Parent, teacher and student surveys. • School-level data (attendance, discipline record summary, art shows and performances, resources/budget for arts education, professional development). • Data collected as part of the South Carolina Arts Achievement Project (SCAAP). • Students' performance on the Palmetto Achievement Challenge Test (PACT) at arts-immersion schools. <p>Qualitative includes:</p> <ul style="list-style-type: none"> • Interview analysis • Classroom observations 	<p>Teacher, parent and student attitudes toward school and the arts are more favorable with longer involvement of arts-immersed programs.</p> <p>Standardized tests scores at the very least were “not adversely affected by an arts-immersed curriculum.” Some schools showed gains in PACT scores.</p> <p>Schools that spent more time in arts-immersion showed higher achievement in the arts.</p>	<p>Benefits:</p> <p>A larger number of schools sites included in the study, compared to previous years.</p> <p>The study uses a mix of research methods: including surveys, stakeholder interviews, classroom observations and analysis of South Carolina Standardized test results.</p> <p>Weaknesses:</p> <p>As previously mentioned, studies to not show causation between arts integrated curriculum and students' scores on standardized tests.</p>

Research study	Purpose of the study	Methods used	Key findings	Methodology benefits and weaknesses
Kim, Do-Hong; J. Patrick Meyer; Mary Anne Banich; Michael Moore; Lee Blankenship-Brown; Ching Ching Yap; Michael Seaman. 2002-2003 Arts Education Project Year-End Report. Office of Program Evaluation, College of Education, University of South Carolina. 2004.	<p>The same eight schools from the previous years' study were included in this investigation.</p> <p>The goal of this fourth year study was to repeat data collection on schools that had joined the Project in the previous year and examine changes from the baseline data.</p> <p>Another goal was to examine changes in school ecology in schools that were involved in the arts-immersion program.</p>	<ul style="list-style-type: none"> Parent, teacher and student attitude surveys, and tracking of survey results over time. 	<p>Findings were presented for each of the eight schools.</p> <p>In the two new schools that implemented arts-immersion programming the previous year, teachers in both schools said they needed more collaborative planning time to facilitate arts integration.</p> <p>In the six schools that had been involved in arts-immersion education for two or more years, most teachers, students and parents report positive attitudes about the programming.</p>	<p>Benefits:</p> <p>The study uses a mix of research methods and includes longitudinal analysis of survey data and test standardized test results.</p> <p>Weaknesses:</p> <p>While school comparison groups are used in analyzing test results, these comparison groups were chosen based on limited demographic indicators.</p>
Office of Program Evaluation, South Carolina University. PACT Performance for Arts-Immersed and Comparison Schools. College of Education, University of South Carolina. 2002.	Compares students' scores on the Palmetto Achievement Challenge Test (PACT) between arts-immersed schools and comparison schools.	This study compares school wide results on the PACT assessment in the areas of English Language Arts and Mathematics between three arts-immersion schools and three comparison sites. PACT results from 1999 to 2001 are included in the analysis.	There are four categories in the standardized test scores - Below Basic, Basic, Proficient and Advanced. Arts-immersed schools tend to have more students in the proficient and advanced rankings compared to students in comparison schools. However, because this is not an experimental study, the authors cannot conclude that arts-immersed classrooms are the sole contributor to higher PACT scores.	<p>Weaknesses:</p> <p>The methodology for selecting comparison schools is fairly limited. Comparison schools were selected from within the same school districts based on similarities in the percentage of students receiving free and reduced lunch and the number of students tested.</p> <p>The study does not show causation between arts-immersion programming and higher standardized test scores.</p>

Research study	Purpose of the study	Methods used	Key findings	Methodology benefits and weaknesses
Yap, Ching Ching; Do-Hong Kim; Pu Peng; & Michael Moore. Arts Education Program in South Carolina Public Schools: 2004 Status Report. Office of Program Evaluation, College of Education, University of South Carolina. 2005.	The main goal of this study was to provide a comprehensive picture of arts education programs in South Carolina Public Schools.	<p>The investigators creating a database of arts education programs from a representative sample of schools from all of South Carolina's school districts. They examined differences arts education in ABC schools and traditional schools in areas such as course offerings, after school programs, art related grants and teacher qualifications.</p> <p>This study also compares students' scores on PACT standardized assessments across arts-immersion and traditional schools, from 2001 to 2004. As part of this analysis, the authors conducted a regression analysis predicting student scores at arts-immersion and traditional schools, based on the poverty index at those schools, and then compared the actual to the predicted scores.</p>	<p>This study provides a snapshot of course offerings and testing data in ABC and non-ABC schools in South Carolina.</p> <p>Student performance on the PACT was mixed over time. There is not strong evidence that the PACT was different ABC and non-ABC schools.</p>	<p>Benefits: The database of art programs provides a detailed picture of arts education in South Carolina's public schools.</p> <p>While the number of variables included in the regression analysis is limited, the methodology was an interesting way to compare test results across art immersion and traditional schools while addressing variation in poverty levels.</p>

Research study	Purpose of the study	Methods used	Key findings	Methodology benefits and weaknesses
Yap, Ching Ching & Leigh D'Amico. Arts in Education Research Project: Year 2005. Office of Program Evaluation, College of Education, University of South Carolina. 2006.	The compared ABC schools that were categorized as Above Expectations schools and Below Expectations schools, based on the students scores on the PACT and SCAAP tests. Five Above Expectations schools and three Below Expectations Schools are included in the sample.	<p>The study compared arts functioning (available resources, arts course offering, and opportunities for collaboration for arts programs) between Above Expectations and Below Expectations schools. The authors used the following methods to provide school comparisons:</p> <ul style="list-style-type: none"> • Classroom observations. • Interviews with teachers and administrators. • Parent, teacher, and student surveys. 	<p>Teachers at Above Expectations schools were more likely to have Master's degrees and more years of experience at their current schools.</p> <p>Teachers at Above Expectations schools had more appropriate resources; teachers at Below Expectations schools reported limited opportunities for integration and collaboration with teachers from other areas.</p> <p>Arts coordination in Above Expectation schools involved efforts to increase funding and opportunities for collaboration with outside individuals and organizations. Arts coordination in Below Expectations schools involved promoting awareness among the stakeholders about the impact of arts-based instruction.</p>	<p>Benefits: Provided an in-depth look at participating ABC sites, and what helps them lead students to success on state standardized tests.</p> <p>Uses a mix of research methods, including surveys and observations.</p> <p>Weaknesses: Categorization of schools into "low expectations" and "high expectations" completed via a regression analysis that takes limited variables into consideration.</p> <p>The findings are not generalizable, and may not apply to schools outside of the study.</p>

ABC's Training and Technical Assistance: Evaluation Findings

One previous research study reviewed ABC's work in this area. Wilson and Bumgarne's report had a positive review of ABC's work in staff development, professional development institutes and curriculum frameworks. The report also suggested that further work was needed on the integration of arts curriculum, artist residencies and assessment at sites¹⁷. Indeed, this is a significant area of work for ABC's Project Director, who estimates she spends 60-70% of her time working with sites, whether on the phone, by email or visiting on-site¹⁸. The Project Director may interact with a number of different staff in this technical assistance, though the school or district administrator is usually aware that ABC is working with staff in this way.

Technical Assistance

Only sites which have received an ABC grant receive technical assistance from ABC. When staff from these sites were asked on the survey about their use of ABC technical assistance, a majority (60%) of staff survey respondents (including arts and non-arts teachers) said they had not received technical assistance from ABC; 27% said they were not sure if they had and 13% reported that they had. Of those who had, 96% reported that the impact was positive or strongly positive. Those sites which have actively had a grant within the last two years had a higher percent of respondents say that they had received technical assistance from ABC, when compared to those sites where the grant funding ended 3-5 years ago.

Table 18 shows that recipients of technical assistance most often felt a strong positive impact with the help they received with strategic planning and grant-writing, though impact was almost all positive across the board. Since so much ABC staff time is spent on technical assistance yet survey responses do not reflect this, it may be that some staff were not aware that ABC had sponsored a workshop or event, ABC may have worked with other staff at their site or school staff did not recognize an interaction as "technical assistance".

¹⁷ Wilson, Brent and Bumgarne, Constance. (1991) Technical Report of the South Carolina Arts in Basic Curriculum and Target 2000 Arts Education Initiatives: An Evaluation and Recommendations, cited in Dougherty, Ray. (2007) South Carolina's Arts in Basic Curriculum: A History 1987-2007, p. 61.

¹⁸ Interview with Christine Fisher, March 31, 2009.

Table 18. Technical assistance and impact

Area of technical assistance received	Strong positive impact	Positive impact	No impact	Negative impact	Strong negative impact
Grant-writing	56%	42%	2%	0%	0%
Strategic planning	52%	46%	2%	0%	0%
Arts standards	48%	50%	3%	0%	0%
Integrating the arts in curriculum	41%	55%	4%	0%	0%

Source: the Improve Group

Professional Development and Training

The 10-year evaluation found that one of the ways in which ABC had had a profound effect on arts education was through the development of forums, workshops and institutes about arts education. This has been and continues to be an important aspect of ABC's work over its 20 years. ABC activities to support this objective include professional development workshops and institutes, work with higher education to support quality teacher training and promoting the importance of strong teacher training and certification.

ABC offers a variety of professional development opportunities. Curriculum Leadership in the Arts (CLIA) started in 1995, designed to focus on professional development and curriculum development in the arts in dance, music, visual arts and theatre. CLIA focused on the South Carolina Visual and Performing Arts Framework and addresses teacher needs in areas such as curriculum, instruction, assessment, technology in the arts and linking the arts to other disciplines. In recent years, CLIA also included training in leadership skills and advocacy techniques. A CLIA II version was designed to build teachers' leadership skills to serve as consultants, provide presentations and assume leadership roles at their school sites and in professional associations (discontinued between 1997-2005 due to lack of funding). Another module of CLIA focuses on assessment (AAI and AAI), and a South Carolina Arts Leadership for Success Academy (SCALSA) was started to focus on the needs of inexperienced teachers in 2002 (content similar to that covered in CLIA). Other specialized professional development

programs have also been developed and offered in summers. Since 1995, 2,759 teachers, administrators and artists have participated in ABC professional development opportunities.¹⁹

The survey asked both arts and non-arts teachers about their participation in professional development activities. Though only 41% of arts teachers reported participating in summer arts institutes, a majority of arts teachers have participated in other professional development activities, and at higher rates than non-arts teachers. About one-third of non-arts teachers have also participated in some arts-related professional development activities. Please also see Table 19.

Table 19. Arts and non-arts teacher professional development activities

Professional Development Activity	Percent attending:	
	Arts Teachers	Non-Arts Teachers
Arts-related in-service at my school given by one of the arts teachers	55%	38%
Arts-related in-service at my school given by someone not on our faculty	58%	31%
Arts-related in-services held at my district	83%	21%
Non-arts-related in-services held at my school	73%	66%
Non-arts-related in-services held at my district	69%	62%
Arts-education-related graduate courses - not at summer institutes	46%	12%
Non-arts-education-related graduate courses - not at summer institutes	47%	39%
State professional conferences	71%	35%
SCDE supported Summer Arts Institute	41%	5%

Source: the Improve Group

Twenty-four percent (24%) of responding teachers said they had not attended any of these professional development activities within the last 1-2 years, while over half had attended a few activities within the last couple years. A minority (14%) report that they have led some activities.

Summer Institutes

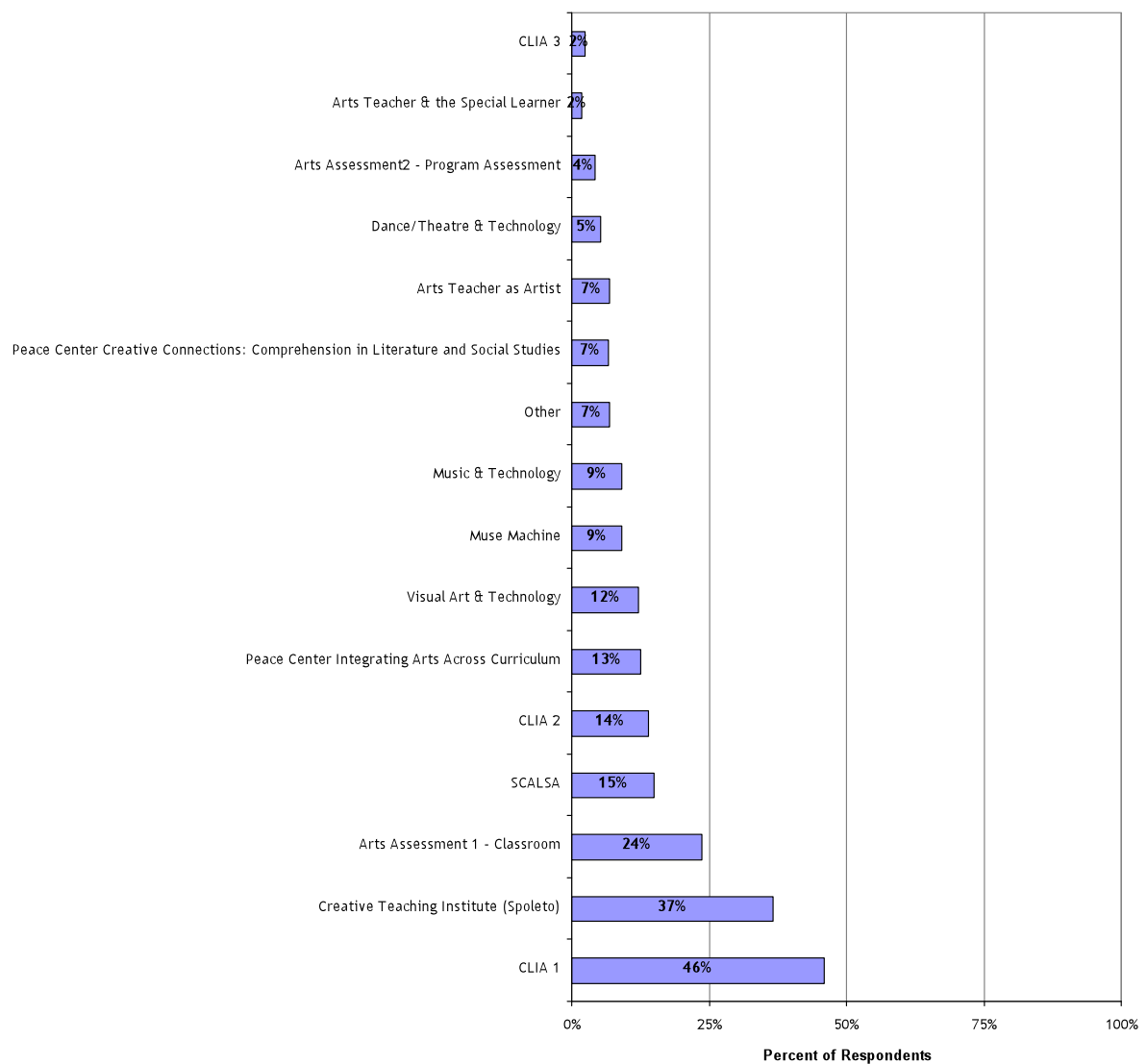
On the survey, teachers reported participating in a wide variety of summer institutes and almost all felt that this professional experience had a positive impact on them. Nearly 7 in 10 districts in South Carolina have had staff attend these institutes. Positive impact was reported

¹⁹ Doughty, Ray. (2007) South Carolina's Arts in Basic Curriculum: A History 1987-2007, p. 47-49.

on teachers' understanding and use of State Standards, and almost all participants felt the sessions were relevant and useful.

When asked on the survey which summer institute they had attended, teacher responses showed that their participation had been diverse. CLIA, Creative Teaching in the Arts (Spoleto) and Arts Assessment 1 are the most common events that teachers have attended, as seen in Figure 4 below.

Figure 4. Teacher participation in Summer Arts Institutes



Source: the Improve Group

Additional Summer Arts Institute programs that teachers have attended include: Arts Educator Leadership Institute, Arts Go to School, Drama as Classroom Management, FACETS, Summer in Service, Project Artistice and BCSD.

In the 10-year evaluation, Seaman reported that CLIA graduates said their participation in CLIA was important to their understanding of framework-based arts education and their involvement in the arts education reform movement.²⁰ Today, survey respondents also had positive reviews of Summer Arts Institutes. For those who attended a State Department of Education Summer Arts Institute, 85% said that the sessions improved their skills and knowledge as a teacher. Only 3% said the institutes did not have an impact on them.

While a minority of arts teachers responding to the survey reported participating in a Summer Institute, a majority of ABC or DAP-funded sites have had staff participate in ABC's CLIA or SCALSA trainings according Project records. 58% of school sites and 100% of district sites have had representatives at these trainings. Looking statewide, 19% of all schools in South Carolina and 68% of all districts in the state have sent a representative to CLIA or SCALSA.

Feedback surveys from recent Summer Arts Institutes indicate that participants felt the sessions were a positive experience. 90% said they felt more able to use standards-based strategies in class, 87% said they are more able to assess arts standards and 84% said they were more able to interpret the Arts Curriculum Standards after participation. Participants also indicated that the Institutes were relevant and met their needs. 92% said the methods and activities were appropriate to their needs and learning style; 96% said the materials/textbooks were relevant and useful.

While observations about Institutes were generally all positive in interviews with coordinating and non-Coordinating Committee interviewees, two non-Coordinating Committee members added some concerns and suggestions about institutes, such as:

- Institutes should be a collaborative effort to help pre-service teachers
- Now that Institute attendance is required, it is less of an "honor" to attend

²⁰ Seaman, Michael. (1999) The Arts in Basic Curriculum Project: A Ten Year Evaluation, p. 21.

- Some concerns have been voiced by teachers about training on arts education assessment, such as: What is the value? How is the information used?

Teacher Preparation and Training

In interviews, Coordinating Committee members agreed that ABC has had an impact on teacher preparation. While 6 in 10 interviewees mentioned the Institutes as the major mechanism of influencing teacher preparation, four interviewees also described that the availability of standards and the work to provide model curriculum helps to improve teacher preparation. On the survey, 76% of arts teachers reported studying arts or arts standards through teacher training. Forty-six percent (46%) of non-arts teachers reported studying arts or arts standards in through teacher training.

The South Carolina Educator Certification Manual (September 2003, revised August 2008) lists requirements for areas of certification in the following areas:

- Art
- Elementary Education includes requirements for taking one of the following Literature for Children, Art for the Elementary School Teacher, Music for the Elementary School Teacher or Health for the Elementary School Teacher
- Music Education (Choral, Instrumental, Piano/Voice/Violin)
- Theatre
- Fine Arts²¹

In addition, certification codes are listed for:

- Advanced Fine Arts
- Art
- Commercial Art
- Culinary Arts
- Dance

²¹ An initial certificate is issued for three years; 12 semester hours of credit are required for professional certification. Generally, the staff person has a background (professional and academic) in an arts area and passes a content-area exam, but may not have studied 60 teaching methods or education psychology.

- Graphic Communication
- Music Education (Choral, Instrumental, Piano, Violin, Voice)
- Theatre

Table 20 shows that a majority of arts teachers agree that students receive arts instruction from an arts-certified teacher. The agreement on this is stronger for younger grades than for older grades. The table shows slightly more teachers from DAP sites indicate that middle and high school students receive arts instruction from a certified teacher.

Table 20. Student age groups and who receives arts instruction from a certified teacher

Groups of students	Percent of arts teachers at <u>ABC sites</u> agreeing that students receive instruction from a classroom certified arts instructor	Percent of arts teachers at <u>DAP sites</u> agreeing that students receive instruction from a classroom certified arts instructor
Pre-Kindergarten and kindergarten students	72%	68%
Special education students	74%	71%
Grades 1-5 students	86%	84%
Grades 6-8	48%	59%
Grades 9-12	44%	57%

Source: the Improve Group

Looking at the presence of certified teachers in the classroom, survey responses largely showed that arts classes are being taught by certified teachers. Overall, only 2% of arts teachers responding to the survey indicated that they were not certified to teach in an arts area, but did teach arts classes. The survey further examined the certification of those who were teaching different arts areas. Very few visual arts or music classes are taught by teachers who are not certified, while slightly more theatre, dance and creative writing classes are. Please also see Table 21. Nationally, the National Center for Education Statistics reports data²² that show between 16-28% of high school teachers nationwide had a “main assignment” to teach an arts area but did not have certification to teach that subject.

²² National Center for Education Statistics, “Percentage of public high school-level teachers who reported a major and a certification in their main assignment, by selected main assignments: 2003-04” found at <http://nces.ed.gov/fastFacts/display.asp?id=58>

Table 21. Arts areas and level of teacher certification

Arts area	% of survey respondents teaching in this subject who are not certified
Visual arts	1%
Music	2%
Theatre	8%
Dance	9%
Creative writing	16%

Source: the Improve Group

The ability to influence higher education institutions has been a challenge for ABC. In the first ten years of ABC, the Project held statewide Higher Education Forums. Doughty describes that the forum “...provided dialogue and study among professionals about issues of special concern to higher education with particular attention to teacher undergraduate and graduate pre-service and in-service programs in the arts.”²³ However, in his 20-year history Doughty characterizes that,

Over nearly two decades the ABC Project has made only minimal progress in its efforts concerning higher education. Changes have been made in the preparations course content. These changes are due to the 2003 adoption of the South Carolina Visual and Performing Arts Standards which followed the 1993 National Standards for Arts Education both in form and content. These standards were discussed earlier in FACET 4 on Curriculum Development. Consequently, higher education programs have been informed and reformed by these developments. Other notable advances have been made in certificate programs for dance educators and theatre educators, along with opportunities for those preparing to teach subjects other than the arts to learn about the arts as vehicles for learning.

A few Coordinating Committee interviewees said that ABC’s effect on teacher preparation was stronger in post-service education than on pre-service teacher training. One said that ABC needed an overall strategy; a previous task force focused on higher education was not accomplishing what ABC wanted. Another mentioned a lack of response from higher education in participating in events.

²³ Doughty, Ray. (2007) South Carolina’s Arts in Basic Curriculum: A History 1987-2007, p. 58.

However, many (76%) of the arts teachers who responded to the survey said that they had studied arts or arts standards during teacher certification. Moreover, 46% of non-arts teachers said they had studied the arts or arts standards during teacher certification.

Training and Technical Assistance and Outreach Sites

ABC's methods of providing professional development, training and technical assistance had to adapt to its efforts to increase its reach to a number of new outreach sites, per the recommendations of the 10-year evaluation. ABC created a network of Regional Outreach Consultants (ROC) who would be able to lead such efforts in their own regions and thus extend the capacity of ABC to provide professional development, training and technical assistance to more sites throughout the state. ABC staff trains these ROCs in the following areas to ensure that quality assistance is provided to outreach sites, consistent with ABC's goals:

- The history of ABC
- Facilitation skills and techniques
- Strategic planning processes
- Example lesson plans, creating curriculum for a district or school
- The South Carolina Visual and Performing Arts Standards
- Grant-writing
- Establishing local and state arts networks and partnerships, including methods of involving community members, parents and area artists
- Arts integration

Comparison of outreach and non-outreach sites²⁴

The survey provided an opportunity to investigate any differences between sites which were the subject of such outreach efforts and all other ("non-outreach") sites. ABC staff provided a

²⁴ ABC-only sites tended to be more in rural areas. The representation of high school teachers is higher in sites that have received both ABC and DAP funding.

list of sites targeted as outreach sites. Differences between these and all other sites were investigated on survey responses using statistical tests²⁵, and are described below.

Attitudes towards and resources for arts education

There were no differences in outreach and non-outreach site survey response patterns on items such as:

- The arts should be offered at my school
- Students should have the arts every day
- Students should get a letter grade on report cards
- What arts classes should be required for students
- How important it is for students to take arts classes

There were also no differences in survey responses about arts education being accountable to state standards.

Outreach sites reported less often that arts education was discussed in teacher meetings. Outreach sites also reported less often that their principal felt that arts education was as important as other subjects.

Some differences were evident on items related to resources for the arts. Over one-half (53%) of outreach-site teachers said that their classes had not participated in arts-related activities because there was not enough money; fewer (41%) of teachers from non-outreach sites reported the same reason for not participating in art-related activities. When administrators reported on what was included in their arts education budget, 34% of outreach-site administrators said they included arts teacher salaries, compared to 51% of administrators from non-outreach sites. Administrators from outreach sites also reported less often that some arts classes were offered in their schools, such as dance and theatre.

²⁵Statistical tests include chi-square tests (significance at < 0.05) for categorical variables and independent sample t-test (95% confidence interval) for continuous variables.

Strategic planning

While there were not differences in the reporting of whether or not their site had an arts education strategic plan, outreach and non-outreach sites did differ in their reports of who was involved in the process, as seen in Table 22. (There were no differences in reports of the involvement of administrators, arts teachers, parents or students.)

Table 22. School and district sites: Differing views on the involvement of stakeholders in strategic planning

Response	Percent of outreach site respondents with this response	Percent of non-outreach site respondents with this response
Non-arts teachers were involved	58%	67%
Curriculum experts were involved	55%	37%
Community members were involved	51%	40%
Artists were involved	32%	25%

Source: the Improve Group

Advocacy

Comparing outreach and non-outreach sites, there were no differences in responses from arts teachers and administrators about their participation in advocacy to address state arts education policy.

Use of ABC tools and supports

There was no difference between outreach and non-outreach respondents in their reports of being familiar with ABC and its goals. Moreover, there were no differences between these sites in their responses about whether or not they received technical assistance from ABC. Outreach sites did report more often that they received technical assistance on the standards. When asked about the positive impact of the arts curriculum guide, state standards, arts teacher certification or ABC technical assistance on the quality of arts education at their site, outreach and non-outreach sites had similar responses.

Impact of Professional Development, Training and Technical Assistance

One way of looking at the impact of professional development on student achievement is through the achievement data from a test called the South Carolina Arts Assessment Program (SCAAP) which provides results about school level achievement in music and visual arts for 4th grade students, primarily used in districts and schools which have received DAP funding. Twenty-two ABC or DAP sites have multiple years of SCAAP data and have had representatives attend SCALSA or CLIA trainings. Of those, 77% showed improvement in SCAAP assessments from the first to last years. While 93% of participants in recent Summer Arts Institutes said that they were more able to select activities to meet varied student needs after participation in these workshops, only 33-34% of teachers, administrators and arts coordinators responded on the survey that the summer arts institutes had a positive impact on the quality of arts education and student achievement in their school or district. [Note: a minority of respondents have attended these institutes.] More (41-42%) teachers, administrators and arts coordinators said that the arts teacher certification programs have had a positive impact on the quality of arts education and student achievement in their school or district.

ABC's Ability to Meet Teachers' Professional Needs

Coordinating Committee and non-Coordinating Committee interviewees weighed in on how they feel ABC learns about what arts educators need to be successful. Most Coordinating Committee members mentioned Summer Institutes as one of the main ways that ABC stays aware of teacher needs. About one-half of Coordinating Committee and non-Coordinating

Committee members said that ABC's presence in and contact with schools helps them stay abreast of teacher needs. One Coordinating Committee interviewee gave an example of how ABC found, through its work in schools, that working with students with disabilities is a challenge for teachers and put together an institute on the issue. On the survey teachers shared suggestions of professional development sessions that they struggled to find: technology courses (particularly for the use of Smart Board) (n=51), courses on practically integrating the arts into curriculum for particular subjects or age groups (n=32) and workshops on arts education for special needs children (n=9). ABC does offer a workshop focusing on arts education for special needs children.

ABC's Advocacy: Evaluation Findings

ABC seeks to build support for quality arts education through advocacy at the local, state and national levels. This section of the report presents findings on the activities and accomplishments at these three levels of work.

Advocacy at the Local Level

Prior research studies commented on ways ABC builds support for arts education. In an early 1995 study, the researcher found that there was growing recognition of the value of arts education at ABC sites. Arts programs were being maintained and strengthened, often in the face of district budget cuts. The arts were increasingly being seen as an integral part of the school curriculum, and arts specialists were becoming more active participants in the school community²⁶. In the 10-year evaluation, Seaman found that ABC had affected arts education in South Carolina through the development of a strong arts education network and recommended involving more administrators and teachers in ABC's network²⁷. AERP²⁸ found that teachers, parents and students had positive attitudes towards the school and the arts program with longer involvement in arts-immersed programs.

ABC primarily seeks to build local support through engaging local stakeholders in strategic planning processes, and maintaining stakeholder involvement through an advocacy network. From comments about the CLIA and other trainings by participants, it appears that creating a positive message about arts education is included in some of the curriculum.

²⁶ Graybeal, Sheila. (1995) Making the Arts Basic in Curriculum: Five Years of Progress in the ABC Model Sites, cited in Doughty, Ray. (2007) South Carolina's Arts in Basic Curriculum: A History 1987-2007, p. 63.

²⁷ Seaman, Michael. (1999) The Arts in Basic Curriculum Project: A Ten Year Evaluation.

²⁸ Meyer, Patrick; Yap, Ching Ching; Kjerfve, Tania; Kim, Do-Hong; Seaman, Michael. (2003) 2001-2002 Arts Education Project Year-end Report. Kim, Do-Hong; Meyer, Patrick; Banich, MaryAnne; Moore, Michael; Blankenship-Brown, Lee; Yap, Ching Ching and Seaman, Michael. (2004) 2002-2003 Arts Education Project Year-End Report.

Strategic Planning Processes and Local Support for Arts Education

At Arts Education Leadership Institutes (AELI), offered between 1991-1996 and restarted in 2001, representatives from school districts throughout South Carolina create strategic plans that include a set of beliefs, mission statement, goals, strategies and action steps; participants are then required to present the plans to their local school boards. Participants say these plans help them to make progress toward ABC's goal of developing comprehensive, sequential arts curriculums in creative writing, theatre, dance music and visual arts for grades K-12.²⁹ In turn, these plans can assist sites in advocacy by helping them create a document they can use to communicate local priorities for arts education.

Indeed, to apply for funding for both ABC and DAP grant programs, sites must have a strategic plan in place. However, in survey responses, just over one-quarter (26%) of staff respondents knew that their school or district had an arts education strategic plan; many (71%) said that they did not know if their school or district had an arts education strategic plan. Just under one-half (44%) of survey respondents (staff) said their school renewal plan addresses the arts; more (53%) said they did not know if the renewal plan addresses the arts. About three-quarters of those who knew their school or district had an arts education strategic plan said they were somewhat or very familiar with its contents.

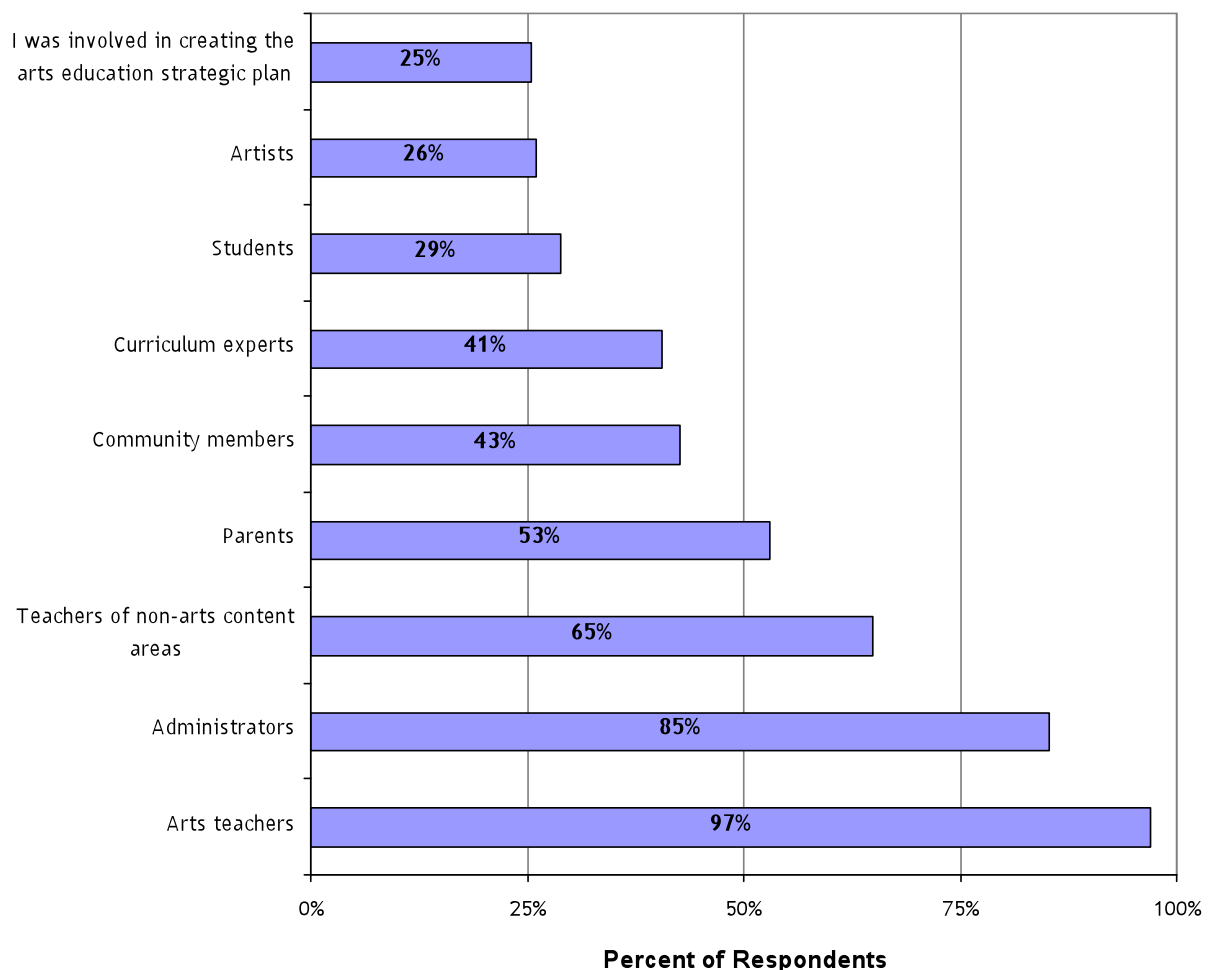
Survey results were examined to better understand any patterns in who did or did not know about the existence of an arts education strategic plan at their site. Non-arts teachers were much less likely to know about the plan. Twenty-one percent of non-arts teachers knew that their site had one, compared to 56% of arts teachers. Many (78%) arts coordinators know about the arts education strategic plan, but over half of administrators did not. On a related note, many of those who did not know if their site had an arts coordinator did not know whether their site had an arts education strategic plan. So, those not involved with the arts at their site are less aware of the arts education strategic plan. In addition, the number of years a respondent had been in their staff position did make some difference to their knowledge about the plan, with those unaware of the plan having a lower number of years in their current position. Staff may not have been involved in the plan creation and/or they may not have opportunities to regularly review or engage with the plan if they are not as regularly involved with arts education.

²⁹ Doughty, Ray. (2007) South Carolina's Arts in Basic Curriculum: A History 1987-2007, p. 45.

Another area of significant difference was in the type of site which received funding. Respondents from school-grant sites were more likely to know about the existence of the strategic plan. While over 80% of respondents from district-grant sites did not know about the plan, just over 60% of respondents from school sites were unaware of the plan.

Figure 5 below shows that participation is quite broad for those who are aware of a strategic plan in their school or district. Among the arts coordinators whose districts have a strategic planning committee, 42% reported that they served on this planning committee.

Figure 5. Participation in strategic planning process



Source: the Improve Group

Respondents who indicated on the survey that their site does have an arts education strategic plan on the survey do indeed show support for arts education. Those who responded that their school has a strategic plan were more likely to say that:

- It is important for students to take visual arts, music, theatre, dance and creative writing.
- Arts education is important because it provides a comprehensive and sequential education in the arts.
- Arts education in their school or district is accountable to state academic standards.
- Non-arts teachers integrate the arts often in their curriculum.
- Faculty discusses arts education with each more often.
- They discuss arts education in curriculum planning and staff meetings.
- Arts education is mentioned more often in teacher or faculty meetings.
- They discuss arts education with educators outside of school at least three times a year.
- They attend arts related in-services at their school given by one of the arts teachers or someone not on the faculty.
- They believe that the principal and other arts teachers think arts education is as important as other subjects.

Evidence of Local Support for Arts Education as Part of the Basic Curriculum

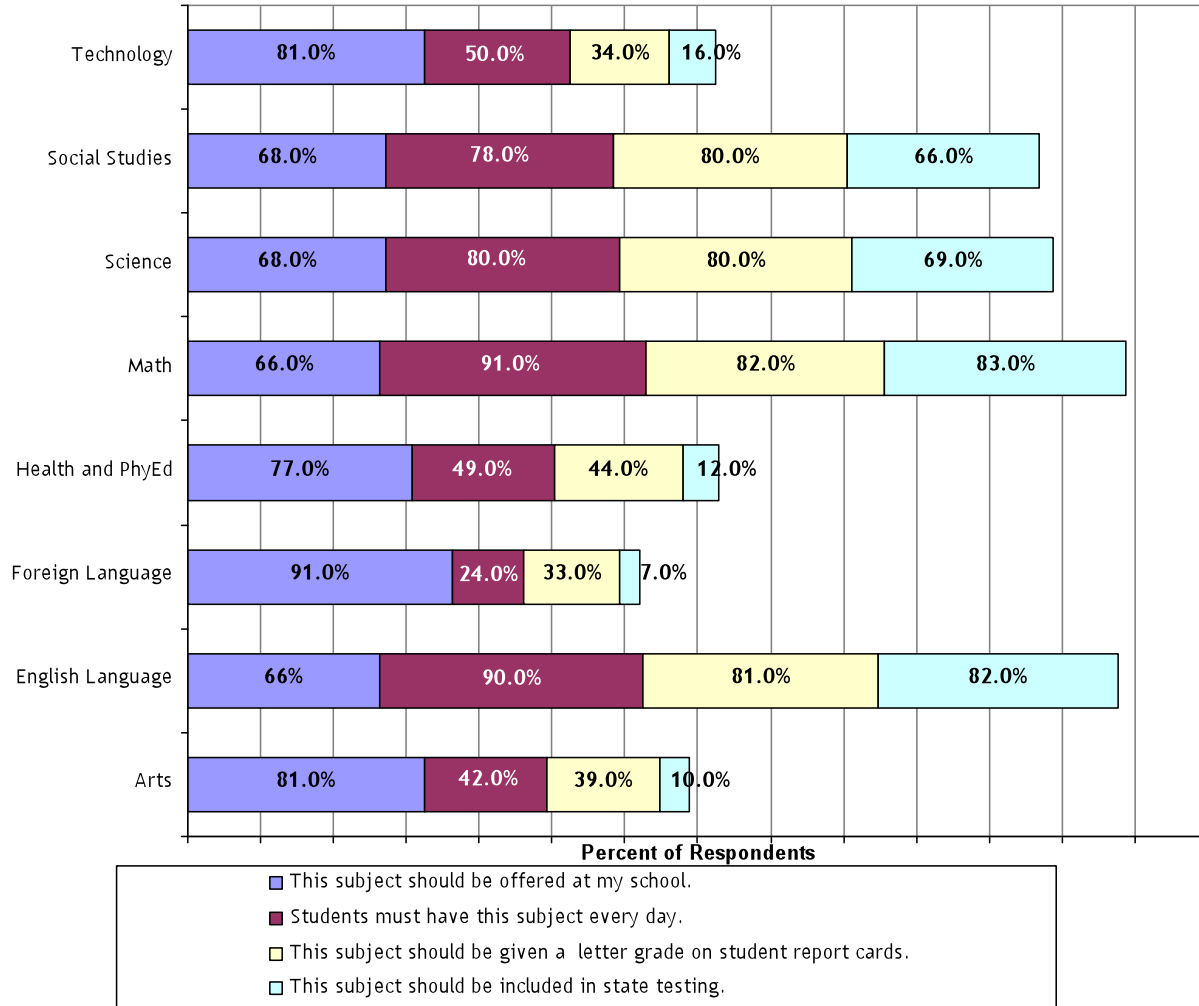
The evaluation looked for evidence of supportive local attitudes toward arts education, including whether stakeholders at ABC sites felt that the arts are and should be a part of the basic curriculum.

As one indication of the level of interest in expanding arts programs, program records of applications to support school arts programs were examined, available from the last five years for DAP and last twelve years for ABC. These show that 35% of all schools in the state have applied for or been part of a successful application for a DAP grant; 25% of all schools across the state have applied for or been part of an application for an ABC grant.

Survey results help to shed light on attitudes towards arts education at school sites. When compared to other school subjects, many survey respondents attach more importance to offering certain subjects at their school, offering the subjects every day, assigning a letter grade on report cards for the subject and including the subject in state testing. For both elementary (K-5) and secondary (6-8)³⁰, these subjects were social studies, science, math and English language. At both elementary and secondary grade levels, staff said that the arts should be offered at their school, but fewer respondents indicated that arts should be offered every day and get a letter grade on a report card. More staff working in secondary grades felt that the arts should get a letter grade on a report card. Please also see Figures 6 and 7.

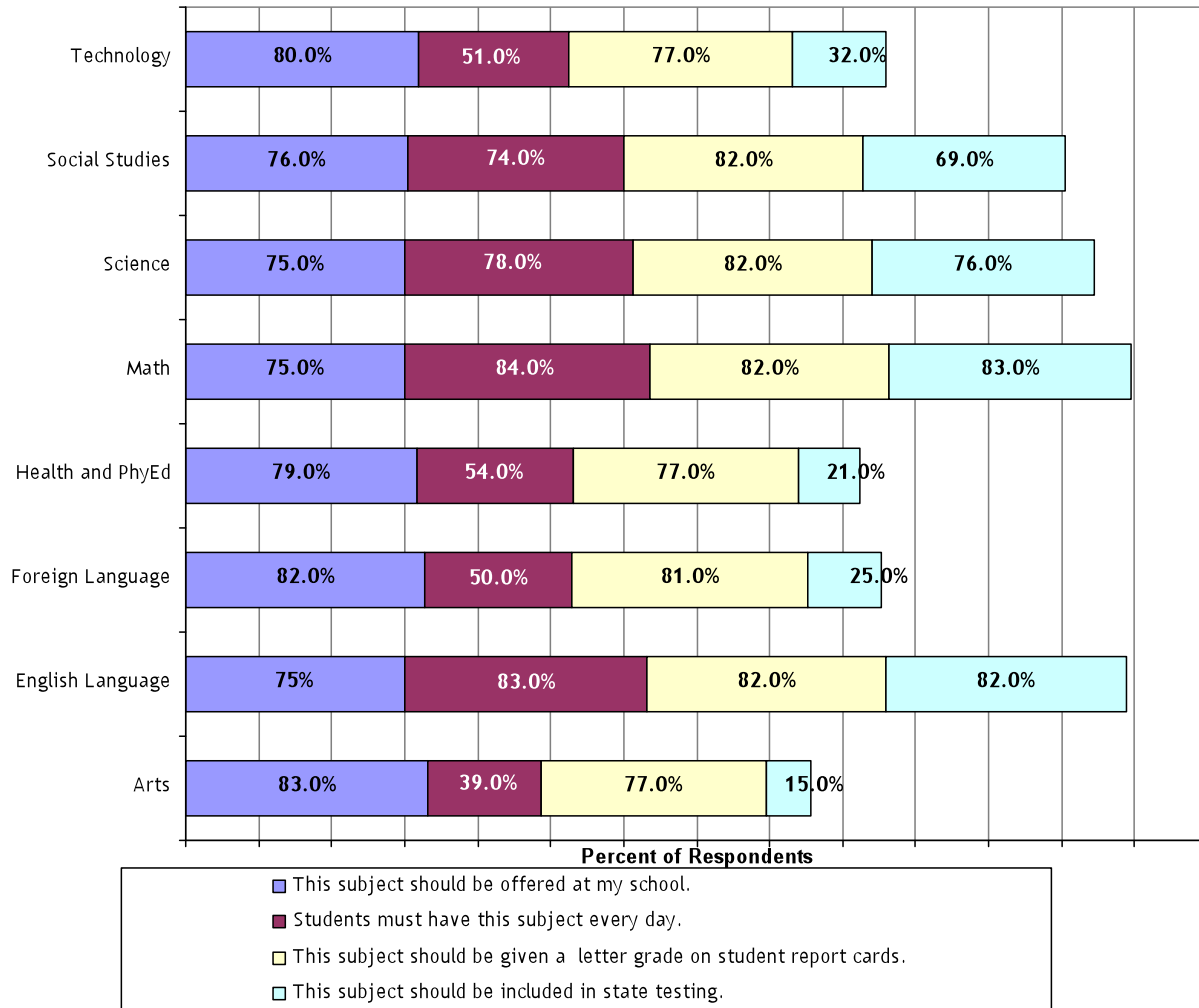
³⁰ In order to separate responses from elementary and secondary levels, staff survey responses were sorted into two categories (grades K-5 and 6-8). Those who work at both elementary and secondary levels were excluded from analysis.

Figure 6. Comparison of the arts to other subject areas (elementary teacher responses)



Source: the Improve Group

Figure 7. Comparison of the arts to other subject areas (secondary grades teacher responses)



Source: the Improve Group

In another take on the relative priority of arts education, 7 in 10 survey respondents said that arts should have equal priority with instruction in other subject areas; a quarter of respondents thought that the arts should have less priority than other subject areas. Please also see Table 23.

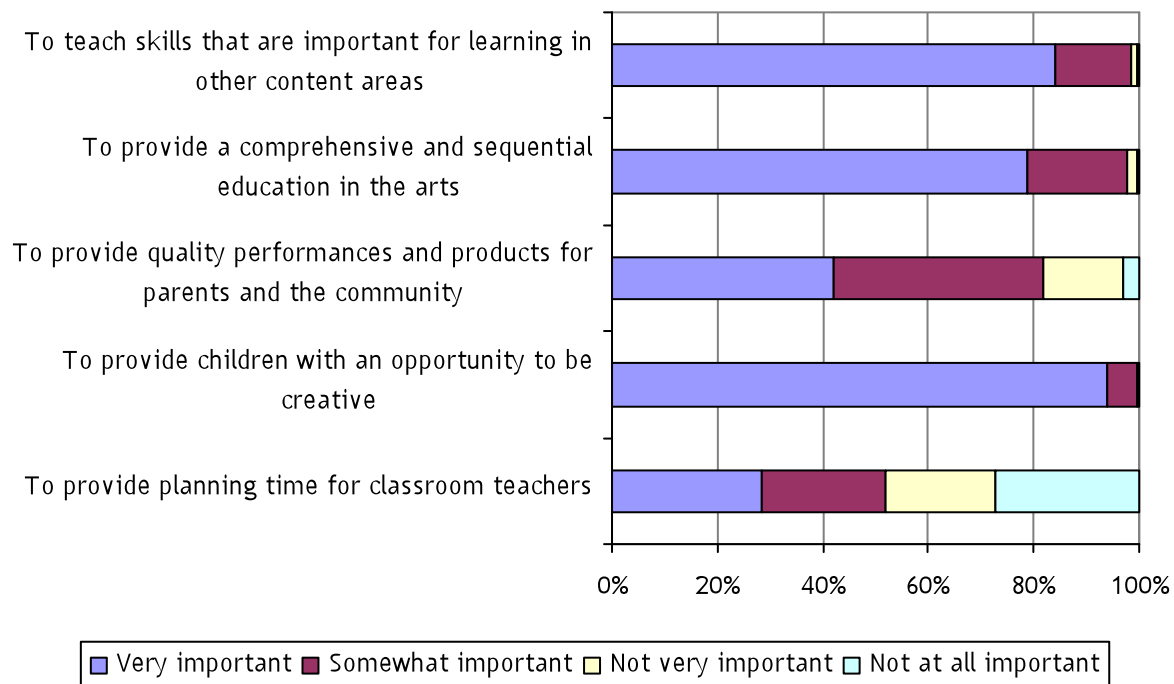
Table 23. Views on the priority of arts education

Views on the Priority of Arts Education	Percent Agreeing
Arts education should be given <u>more</u> priority than instruction in other subject areas	2%
Arts education should have <u>equal</u> priority with instruction in other subject areas	73%
Arts education should have <u>less</u> priority than instruction in other subject areas	25%

Source: the Improve Group

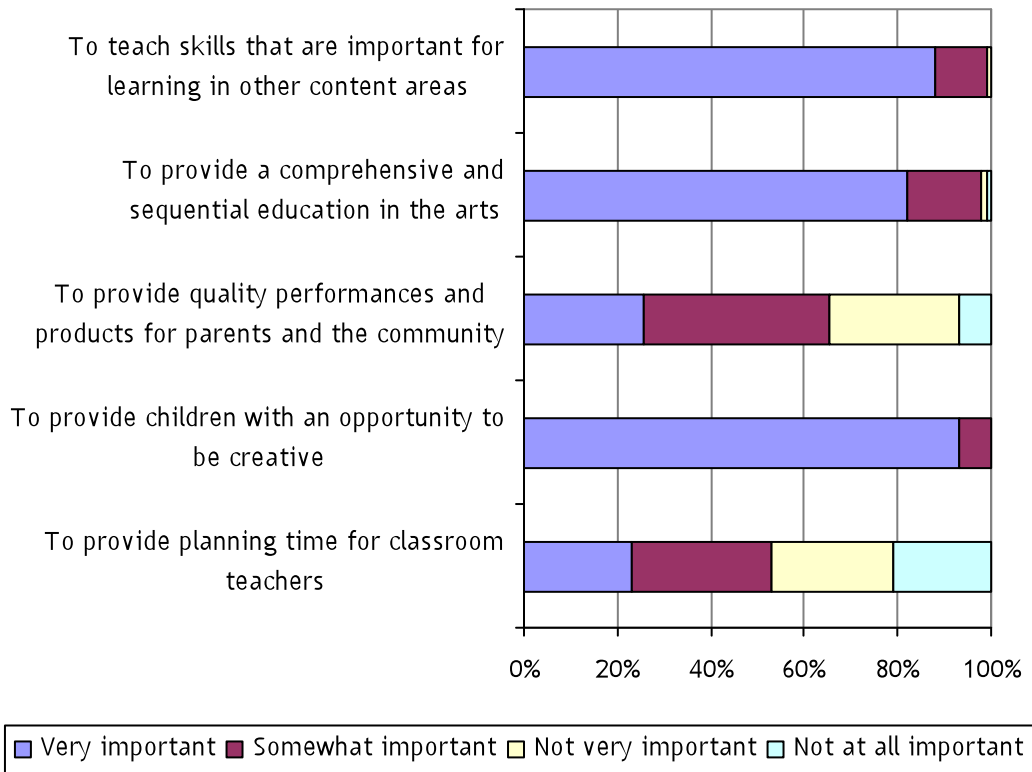
The survey also asked respondents to comment on reasons for having arts classes. Respondents said the two most important purposes for arts education are to teach skills that are important for learning in other content areas and to provide a comprehensive and sequential education in the arts. Please also see Figure 8. Figure 9 examines parent responses separate from other respondent groups; response patterns are very similar.

Figure 8. Reasons for having arts classes (all survey respondents)



Source: the Improve Group

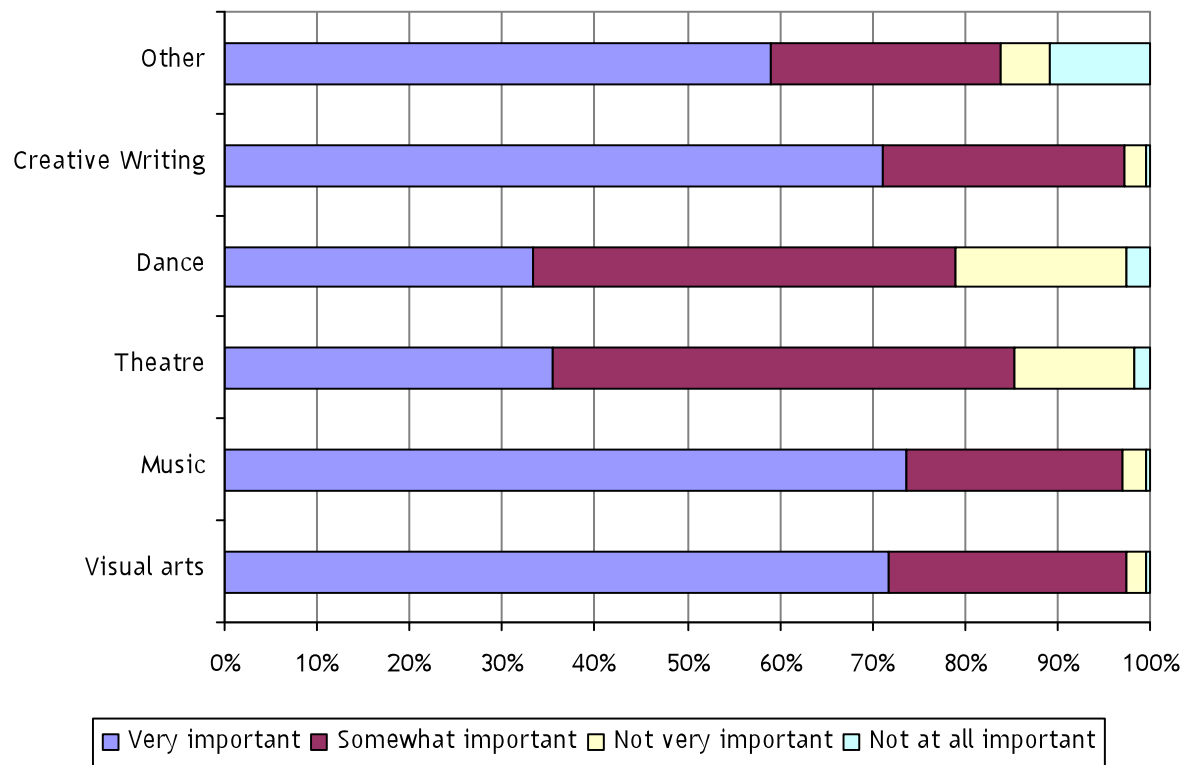
Figure 9. Reasons for having arts classes (parent responses)



Source: the Improve Group

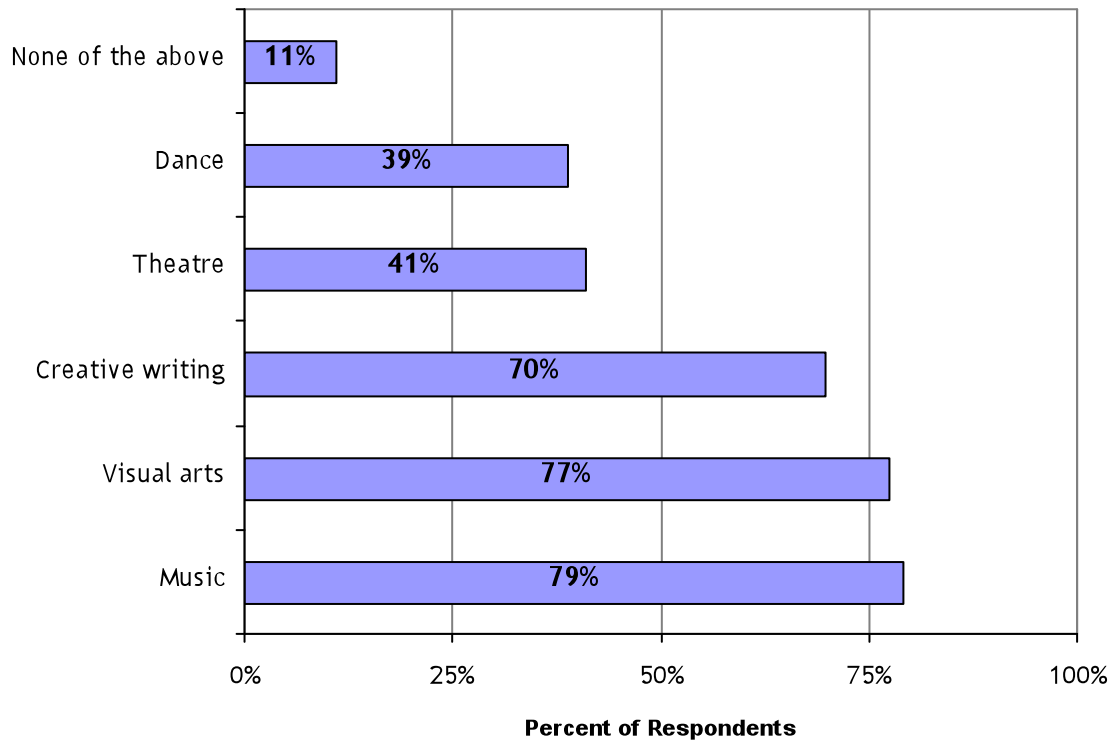
Next, the survey explored the breadth of respondent's interest in arts education. Figure 10 shows that respondents attached some importance to students taking classes in all arts areas; those that received the lowest ranking of importance were dance and theatre. "Other" arts courses that survey respondents felt were important include: art history, band, strings, choir, communication/ video arts, drama, crafts, media, cultural studies, photography, technology and instrumental music courses. Further, Figure 11 shows respondents' reactions to making arts classes required. Many respondents felt music, visual arts and creative writing classes should be required, though fewer felt that dance and theatre classes should be.

Figure 10. How important is it for students to take the following arts classes?



Source: the Improve Group

Figure 11. Arts classes that should be required for students



Source: the Improve Group

About 3 in 10 staff reported on the survey that their school includes grades from arts classes when calculating Grade Point Averages; one-quarter say that their school does not (remaining staff were uncertain of how averages are calculated). Four in ten staff said their school includes grades from arts classes when determining who is on the honor role. Two-thirds of survey respondents feel the arts should be included in High School graduation requirements.

Attitudes towards funding for arts education can also indicate level of support. The 10-year evaluation found that most school administrators, non-arts teachers and parents at ABC sites believe that funding for arts education should be increased and school should offer students a greater breadth of opportunities in the arts. Table 24 shows that about two-thirds of survey respondents in this 20-year evaluation agreed that funding for the arts should be increased.

Table 24. Attitudes towards funding for arts education

Views on Current Levels of Funding in School/District	Percent Agreeing
Funding should be decreased for the arts MORE than for other subjects	2%
Funding should be decreased for the arts AND other subjects	1%
Funding level is about right	14%
Funding should be increased for the arts MORE than for other subjects	9%
Funding should be increased for the arts AND for other subjects	55%
I do not know about funding for arts in my school or district	20%

Source: the Improve Group

Administrators' survey responses conveyed some urgency about funding for arts education. Just less than one-half of administrators said they had concerns related to their school's budget for the arts. Of the administrators with concerns, 46% have concerns related to their school's budget for the arts and 77% of these concerns are due to a lack of funding or due to cuts in the budget as districts are scaling back. Many respondents felt that the arts would be the first target of budget cuts; others had already lost part of their funding or were dependent upon grants that may not be renewed in the future.

Teachers also characterized the level of support for arts education in their schools on the survey. Regular discussion of arts education amongst school faculty supports the position of arts as part of a basic curriculum. Table 25 shows that about 20% of teachers report very regular discussion of arts education; 64% discuss arts education during the school year, but less often. Those sites which have actively had a grant within the last two years had a higher percent of respondents say that they had more frequent discussions about arts education with other faculty, when compared to those sites where the grant funding ended 3-5 years ago.

Table 25. Frequency of arts education discussion among school faculty

Frequency of arts education discussion among school faculty	Percent of Respondents
Never	17%
A few times in the school year	41%
A few times in the semester or quarter	23%
Weekly	15%
Daily	4%

Source: the Improve Group

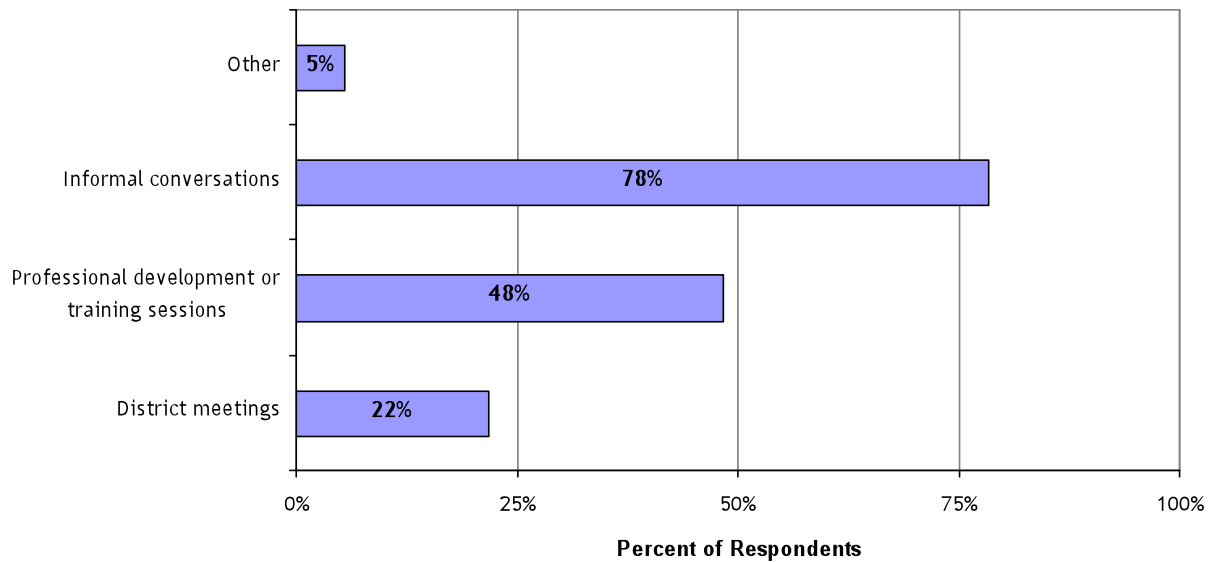
Surveyed teachers were also asked about the settings in which discussions about arts education take place in their school to understand if arts education is a topic on the agenda in formal meetings as well as in informal conversations. 23% of responding teachers say that arts education is often mentioned in teacher or faculty meetings; another 44% said it sometimes is. 27% reported that arts education is rarely discussed and 6% said it is never discussed in school faculty meetings. Teachers reported discussing the arts in other settings including: meetings for collaborative projects, emails, committee meetings, department meetings, grade level meetings, during staff development time and when seeking out ways to integrate the arts into their teaching. Survey data also showed that respondents most often discuss arts education in their school in informal conversations, but they do also discuss arts education in more formal meeting and planning sessions.

To explore the extent of participation in a network of educators concerned about arts education, the survey also asked teachers about when and how they discuss arts education with colleagues *outside* of their school. 31% of responding teachers said they discuss arts education with other educators in settings outside of their school at least three times a year. Another 41% say they have these discussions once or twice a year; 28% say they never discuss arts education with educators outside of their school. Arts teachers are more likely to discuss arts education with other educators outside of school more than non-arts teachers.

Teachers discuss arts education outside of their school again most often in informal conversations, but about one-half of respondents have discussed arts education in professional development sessions or training, as seen in Figure 12. Teachers noted “other” settings where they discuss arts education with other educators outside of their own school,

such as: at conferences or conventions, at arts venues, while planning curriculum, at department meetings, at faculty meetings, with community members out and about and during graduate school classes.

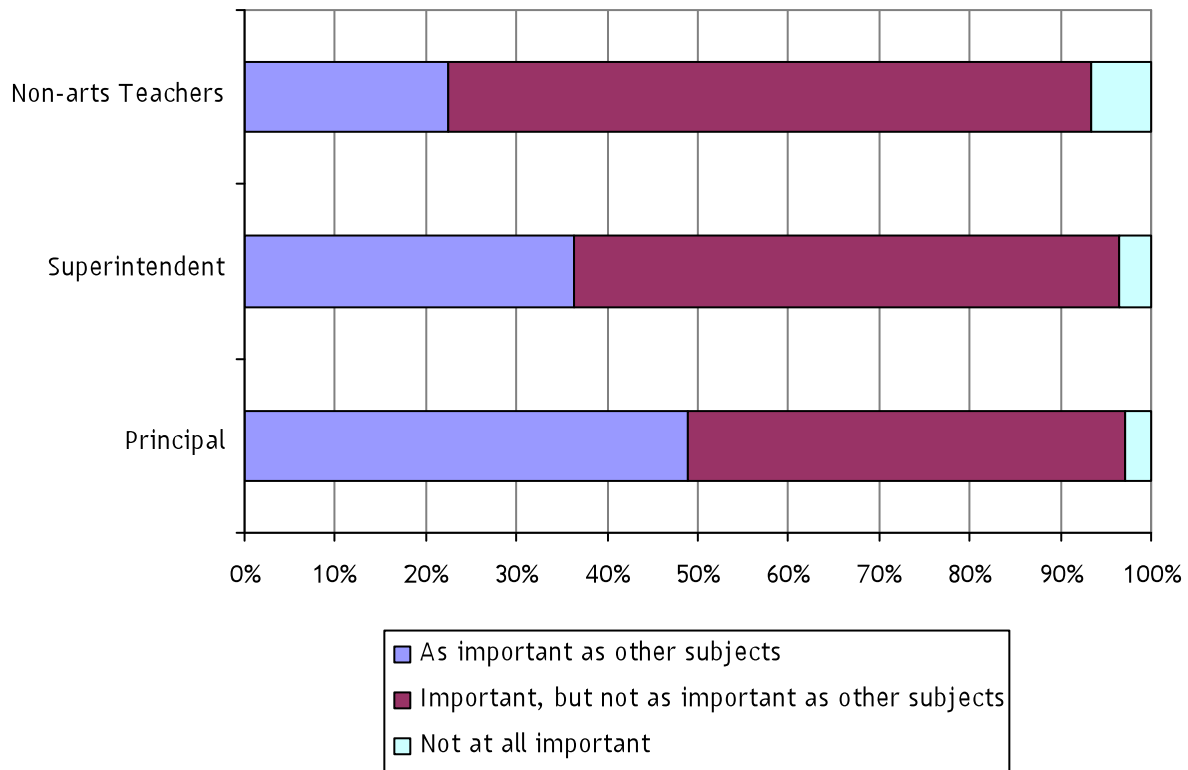
Figure 12. Where teachers discuss arts education outside of school



Source: the Improve Group

In addition, teachers reported on their perception of how important non-arts teachers and administrators consider arts education. Principals are perceived to offer the strongest support; while non-arts teachers are perceived to see arts education as important, teachers responding to the survey felt they did not see arts education as important as other subjects. Those sites which have actively had a grant within the last two years had a higher percent of respondents say that their principal or superintendent felt that the arts was as important as other subjects, when compared to those sites where the grant funding ended 3-5 years ago. Please also see Figure 13.

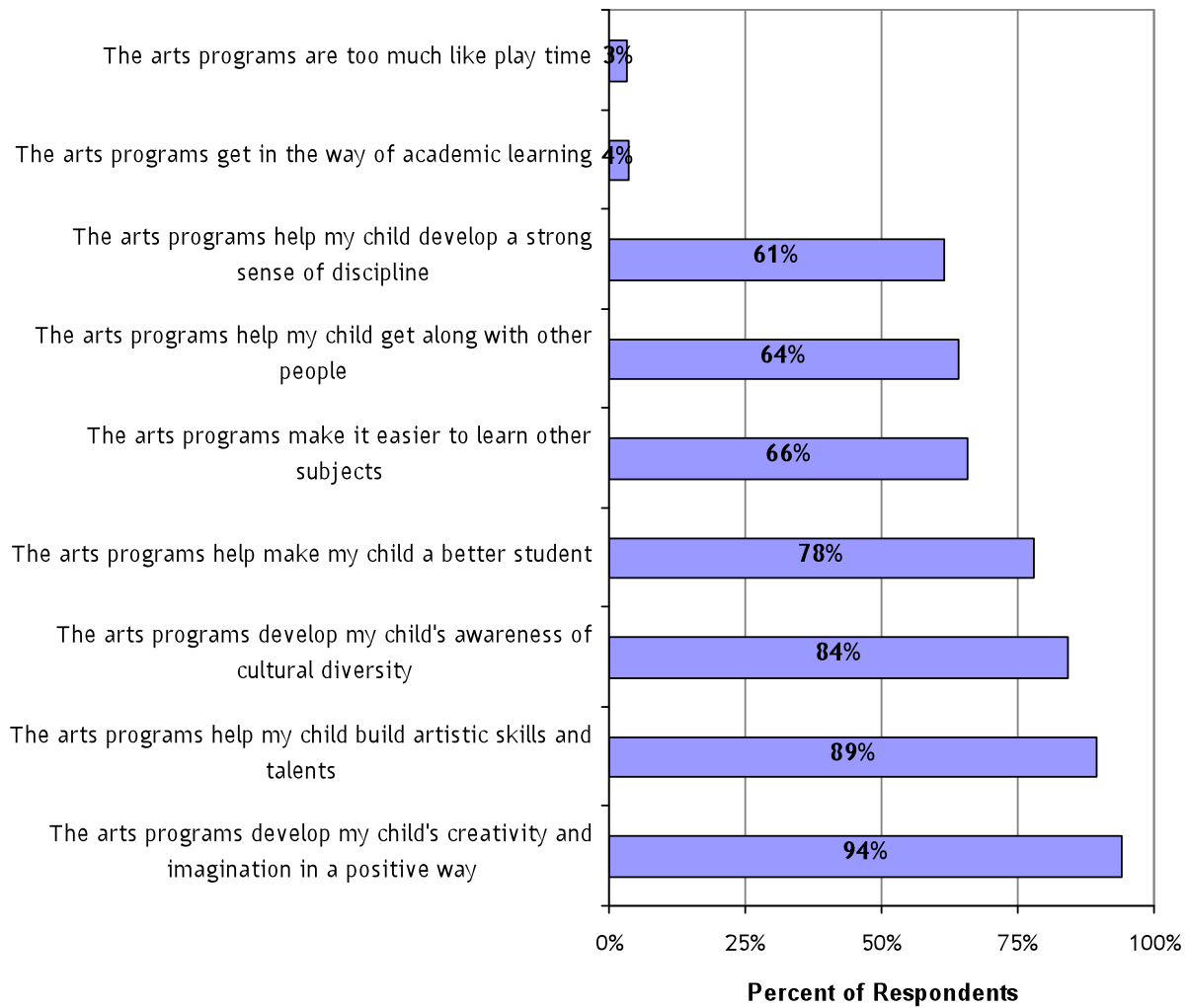
Figure 13. Teacher perception of non-arts teacher and administrators' sense of importance for arts education



Source: the Improve Group

Finally, the survey also asked parents to describe the arts programs in their child's school. Figure 14 shows that parents feel that arts education builds their child's skills and broadens their perspective. In addition, about 8 in 10 parents feel that arts programs help make their child a better student. **Almost all parents report that arts education develops their child's creativity, a quality which educators are increasingly recognizing is a critical element to children's education today and their ability to adapt to the changing world as they mature.**

Figure 14. Parents' responses about arts programs at their child's school



Source: the Improve Group

Local Stakeholders Participation in Advocacy Efforts

47% of arts teachers responding to the survey had participated in advocacy to address state arts education policy; remaining respondents had not participated in this kind of advocacy.

On the survey, examples of advocacy were provided such as forwarding or posting policy updates, showing your support on a petition or at a rally, speaking with government representatives, testifying in a legislative hearing or speaking in support of a policy.

Responding to the same examples of advocacy provided, 17% of administrators said they had been involved in advocacy to address state arts education policy.

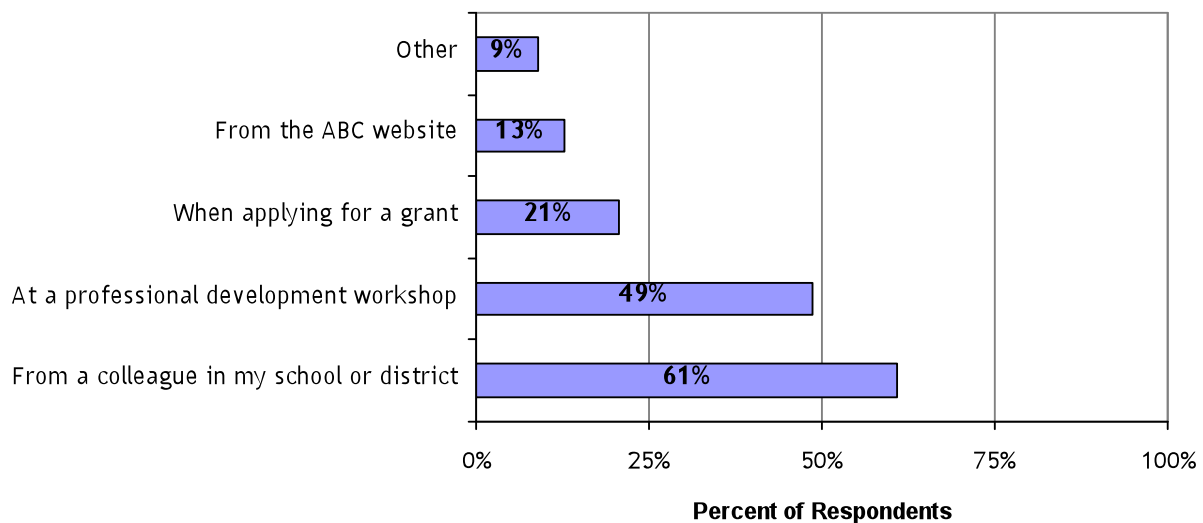
Two non-Coordinating Committee interviewees described that ABC informs teachers and other ABC stakeholders about policy issues. One said, “Anytime something was occurring in Congress, I could pick up the phone and call and they [ABC] could tell me what was going on along with who to contact.”

Local Awareness of ABC

ABC’s 20-year history recounts a number of promotional and marketing efforts to support its mission. A print ABC newsletter was published from 1990-2000. The Project also sponsored publications such as “Where We Stand on Arts Education”, a position paper on arts education, “Arts Integration Continuum” and “Essential Elements for Arts Integrated Programs,” which defined degrees of and conditions needed for successful integration.

Only about one-third of staff survey respondents said they were very or somewhat familiar with ABC and its goals. Those sites which have actively had a grant within the last two years had a higher percent of respondents say that they were familiar with ABC and its goals, when compared to those sites where the grant funding ended 3-5 years ago. Of those who were familiar with ABC, they most often reported hearing about ABC from a colleague or at a professional development event, as seen in Figure 15 below.

Figure 15. Where survey respondents hear about ABC



Source: the Improve Group

Several Coordinating Committee interviewees said that it has been a challenge to communicate broadly about ABC. There were mixed views among Coordinating Committee and non-Coordinating Committee interviewees about how informed administrators were in general and if knowledge about ABC extended beyond sites that had received funding. Interviewees suggested in what ways they felt people learned about ABC:

- Professional associations (by discipline or position, such as principal and school board)
- Winthrop University summit for higher education
- Meetings/institute participation
- Steering committee membership
- Grant-making
- Brochures and publications (like the 20 year history)
- Web material
- Speaking opportunities, including at conferences (not just arts or arts education conferences, also at general education conferences)

Advocacy at the State Level

ABC has been particularly active at the state level, monitoring relevant state policy and advocating through the network and with partners to ensure that state policy supports quality arts education. Doughty's history explains that advocacy has been critical to ABC since the Project's inception, with the South Carolina Arts Alliance working closely with ABC on state arts education issues. The level of ABC engagement and success at the state policy level indicate it can be a model to other such statewide initiatives.

By 2007, the Arts Education Advocacy Network had over 1,500 members who were in touch with one another through personal contacts, email alerts, committee actions and regional advocacy alert groups. The group appears to be active and responsive. Examples of issues addressed include:³¹

³¹ Doughty, Ray. (2007) South Carolina's Arts in Basic Curriculum: A History 1987-2007, p. 35.

- Ensuring that arts in education grant funds are available from the State Department of Education
- Working to have the status of arts education included as a part of the school and district report cards
- Protecting and advancing teacher certification in dance and theatre
- Supporting and achieving increased funds for gifted and talented arts programs
- Sponsoring the annual Arts Advocacy Day at the State House, and leading a delegation each year to the annual Washington, D.C. Arts Advocacy Day
- Assisting the Arts Commission in establishing the Arts Caucus within the South Carolina Legislature
- Ensuring that the Education and Economic Development Act (EEDA), also known as Pathways to Progress, included arts education components and language supportive of the importance of arts education opportunities for all students
- Ensuring that new requirements for Physical Education enacted by the general assembly allow dance and movement education to be included, with language that protects existing arts programs from elimination due to increase in Physical Education time requirements
- Planning the release of the State's new vanity automobile license featuring the slogan "Driven by the Arts"

All interviewees agreed that ABC has had an active role in shaping state arts education policy. Interviewees cited many examples of this role:

- Building relationships with policy makers, involving policy makers in ABC
- Keeping informed, informing others of developments in state arts education policy
- Testifying at the legislature on relevant issues
- Supporting the continuing education of arts education teachers
- Establishing a task force to create state standards for arts education
- Obtaining dollars to support ABC grant-making

- Participating in 1989 arts education reform
- Supporting the creation of the Target 2000 grant program
- Working to ensure that arts careers are included in the Education and Economic Development Act
- Ensuring that “in and through the arts” is included in applicable legislation to clarify that the arts are recognized as part of the legislation
- Advocating for the successful inclusion of dance as a qualifying activity toward the State requirements for physical education
- Including the four arts discipline professional associations in the ABC annual retreat to increase focus on arts education as a whole rather than interests of a particular arts discipline
- Working to include arts education quality on state school report cards
- Developing arts caucuses in both chambers

Many Coordinating Committee interviewees described that ABC is actively involved in any discussions on arts education and regularly consulted on how to address arts education in legislation.

While one non-Coordinating Committee interviewee described this state policy work as ABC’s greatest accomplishment, interviewees also cited a few areas where ABC had not achieved everything they wanted yet. For instance, ABC was not able to get “artistic creativity” changed to explicitly say “the arts” in the electives for the Education and Economic Development Act.

Advocacy at the National Level

Doughty’s 20-year history describes that ABC has served as a model for several statewide arts education partnerships and cites examples in Florida and New Jersey. He also shares that when the South Carolina Arts Commission director went to the NEA in 1993, she suggested a program like ABC could be developed at a national level and, with leadership from the U.S. Secretary of Education and NEA Chairman, the Goals 2000 Arts Education Partnership (AEP)

was created. ABC has documented a history of accomplishments at the state policy level, but may not have realized its potential influence at the national level.

All Coordinating Committee interviewees felt that ABC is involved with arts education reform efforts at the national level, often through Coordinating Committee members' service on boards. Interviewees explained this involvement helps keep ABC informed of recent developments and opportunities for advocacy. They gave examples such as:

- ABC's continued involvement with AEP through staff attendance at meetings and a Coordinating Committee member on the board
- Coordinating Committee member involvement on the National Assembly of State Arts board
- Coordinating Committee member involvement with departments of education in other states
- Coordinating Committee member involvement with foundations funding arts and arts education
- Coordinating Committee member on the board of Southern Arts Federation
- Coordinating Committee member involvement with regional arts education coordinators
- ABC staff attendance at National Arts Advocacy Day in Washington

Several interviewees also described that ABC has served as a model for other states in statewide arts education initiatives and arts education standards. All but one non-Coordinating Committee interviewee were aware of ABC's engagement at a national and regional level. Two Coordinating Committee interviewees felt that ABC could improve their national image and reputation as experts and leaders in arts education nationally, and gave the example of the A+ model, where they would be regularly consulted on arts education initiatives. However, two other Coordinating Committee interviewees did feel ABC was recognized as a national model and leader.

The evaluation identified relevant national scholarly journals and professional forums in the area of arts education, and searched these forums for instances in which South Carolina's art education initiatives - and the Arts in Basic Curriculum Project in particular - is used as a

model for arts education. No articles referenced South Carolina's initiatives or ABC in a search of the following journals:

- Art Education
- Arts Education Policy Review
- Educational Evaluation and Policy Analysis
- Education Research
- Journal of Educational Policy
- Journal for Learning Through the Arts
- Review of Educational Research
- Review of Research in Education
- Studies in Art Education
- Teaching Artist Journal

However, South Carolina's arts education work is referenced in some national forums, including the following:

- In 2003, the ABC Project was highlighted as a national model for arts education reform at a meeting of the National Arts Education Partnership. The Arts Education Leadership Institute was also highlighted on the Arts for Learning website.
- Arts Education Partnership: The Arts Education Partnership has a database of state arts education policies, which includes a summary of South Carolina's policies. The summary mentions SCAAP and the PACT assessments.
- Slay, Jane & Sherril Pendergast. Infusing the Arts Across the Curriculum. *School Administrator*. Vol. 50 Issue 5, p32-35.
- Yanow-Schwartz, Jo. Teaching the Art Makes a Difference. *School Arts*. Vol. 95 Issue 6, p62.
- Turner, Doris. Wedge of War/Wedge of Peace. *School Arts*. Feb93, Vol. 92 Issue 6, p43.



Arts in Basic Curriculum Project 20-Year Anniversary Evaluation

- Stites, R. & Malin, H. (2008) An Unfinished Canvas: A Review of Large-Scale Assessment in K-12 Arts Education. Menlo Park, CA: SRI International.

Impact of ABC on Participating Sites: Evaluation Findings

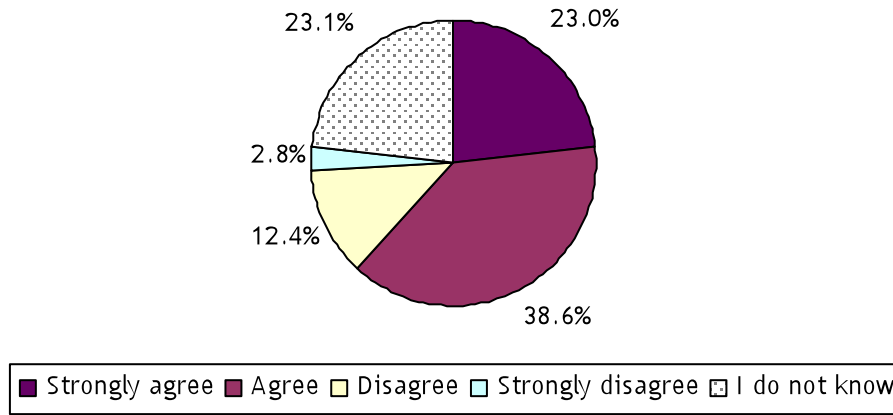
ABC's funding, ongoing research, training and technical assistance and advocacy activities are all designed to support certain outcomes of quality arts education in the state. This evaluation looked for the presence of such outcomes at ABC and DAP grant sites, primarily through the site survey, on outcomes that have been defined by the program and previous research studies as important to ABC's goals of supporting quality arts education.

Outcome: Use of South Carolina Visual and Performing Arts Standards

ABC seeks to increase the number of schools incorporating 2003 South Carolina Visual and Performing Arts Standards in their arts or other curricular classes. On the survey, many (85%) arts teachers use the 2003 state arts education standards when creating lesson plans. Fewer (13%) of non-arts teachers use the arts education state standards when creating lesson plans. A majority (55%) of arts teachers know that their district has an arts curriculum guide, and fewer (18%) non-arts teachers know that their district has an arts curriculum guide. When asked what ways they consult the arts curriculum guide when preparing for classes, teachers responded that they use it to see if they are targeting the appropriate skills and standards, to plan lessons, to understand sequencing, for examples of techniques that other teachers have used and for ways to integrate the arts into the subjects they teach.

Many survey respondents know about arts education standards and the majority feels that arts education in their school or district is accountable to these standards, as seen in Figure 16.

Figure 16. Respondent opinions on whether arts education is accountable to standards



Source: the Improve Group

In addition, survey responses of individual groups show many arts teachers, arts coordinators and administrators agree that arts education in their school or district is accountable to standards (see Table 26). Those sites which have actively had an ABC or DAP grant within the last two years had a higher percent of respondents agree that arts education is accountable to standards, when compared to those sites where the grant funding ended 3-5 years ago. Further, while fewer non-arts teachers and parents agree that arts education is accountable to standards, over one-half of non-arts teachers and parents do agree that arts education is based on standards and about one-quarter do not know.

Table 26. Respondents' views on whether arts education in their school or district is accountable to standards

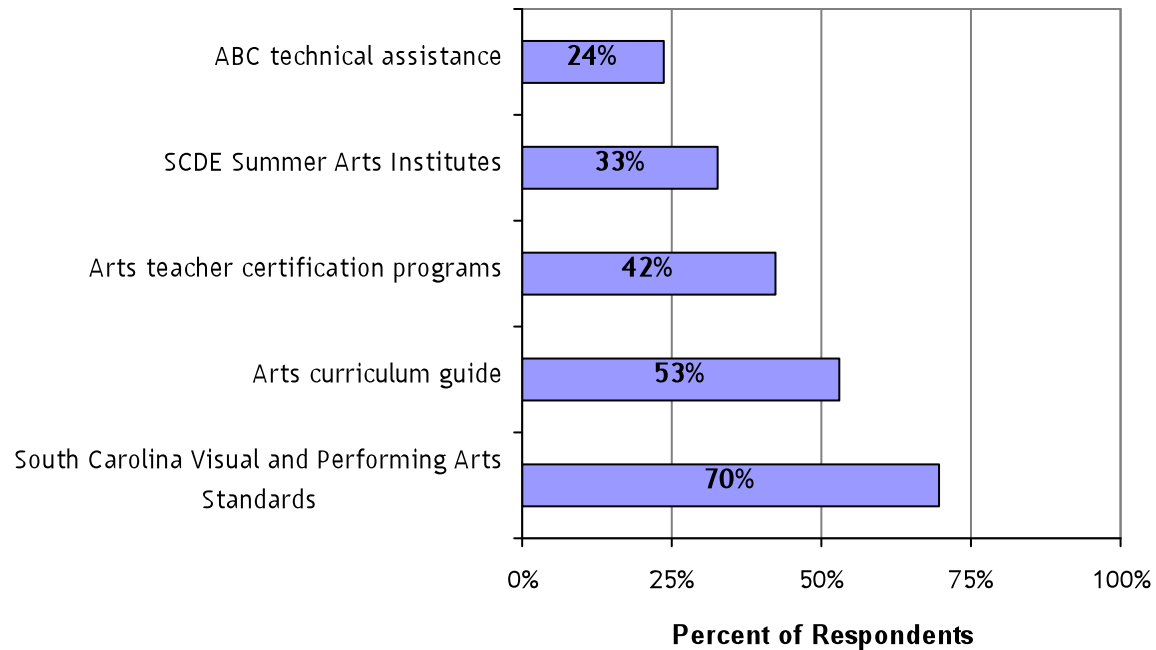
	Agree	Disagree	I do not know
Arts teacher	84%	11%	5%
Non-arts teacher	58%	16%	26%
Arts coordinator	87%	12%	0%
Administrator	73%	16%	11%
Parent or Guardian	56%	18%	26%

Source: the Improve Group

Figure 17 shows that many survey respondents feel that the State Visual and Performing Arts Standards, which ABC was instrumental in creating, have had a positive impact on student

achievement. A majority also feel that the arts curriculum guide has a positive effect on student achievement. When compared to other ABC activities in Figure 17, more respondents indicate these policy changes have had an impact on student achievement.

Figure 17. ABC activities' impact on student achievement



Source: the Improve Group

Outcome: Use of Strong Assessment Methods

ABC also focuses on encouraging the use of strong assessment methods in the arts. Table 27 shows that many of the teachers responding to the survey are using some form of assessment to structure their grading of individual student work in the arts. Many use their own observation for grading, but only 4% do not use any of these tools.

Table 27. Arts teacher grading methods

Grading Methods	Percent of arts teachers using
Observation	91%
Rubric	80%
Performance task	73%
Checklist	73%
Self critique	59%
Written test	55%
Portfolios	35%
Video performance	25%
Digital/audio performance	20%
DO NOT USE these tools when grading students	4%
Other	2%

Source: the Improve Group

Outcome: Districts have Arts Coordinators

The ten-year evaluation found that 70% of teachers in districts with no arts coordinator report inadequate funding, while 55% of teachers in districts with arts coordinators report inadequate funding.³² Moreover, in districts with no coordinator, teachers most often referred to coordination as their number one need.³³

Three percent (n=43) of all schools in the state of South Carolina do not have an arts coordinator, according to State Department of Education contact lists. Half of these sites are located in a single district; the remaining are either technical/vocational or other types of schools (i.e. the South Carolina Public School Charter District does not have an arts coordinator listed). On the survey, 39% of staff respondents said their district had an arts coordinator; 11% said they did not and half (50%) were unsure about whether or not their district has an arts coordinator. Respondents may not be aware that there is an arts coordinator for the district, or the arts coordinator may not be very active at their site.

Indeed, Coordinating Committee members mentioned that the degree to which arts coordinators take on an active coordination role can vary; at some sites, the position may

³² Seaman, Michael. (1999) The Arts in Basic Curriculum Project: A Ten Year Evaluation, p. 15.

³³ Seaman, Michael. The Arts in Basic Curriculum Project: A Ten Year Evaluation, p. 51.

largely exist as an extra title for a current staff. Of those who were aware of an arts coordinator in the district, most (94%) said the contributions of this staff were somewhat or very helpful. Administrators from the districts surveyed said they had had an arts coordinator for an average of 10.4 years.

On the survey, arts coordinators were asked how often they meet with arts and non-arts teachers. Only 4% of arts coordinators said they did not generally meet with arts teachers and 13% said they did not generally meet with non-arts teachers. As Table 28 shows, just under half of the arts coordinators reported meeting frequently with arts teachers and slightly less frequently with non-arts teachers.

Table 28. Frequency of meetings between arts coordinators and teachers

Frequency of Meeting	Arts Teachers	Non-Arts Teachers
Daily	25%	0%
Weekly	21%	17%
A few times a term	38%	42%
A few times a year	13%	29%

Source: the Improve Group

Most (88%) arts coordinators said they often or sometimes coordinated professional development activities and 8% said they rarely did. 83% reported that they sometimes or often were involved in coordinating school performance schedules. Nine percent rarely played this role and another 9% said they did not play a role in coordinating school performance schedules.

Outcome: Improvement in student achievement in the arts in participating schools

Prior research studies indicate that ABC's work had a positive effect on student achievement in the arts. AERP findings include the following:

- Schools that spent more time in arts-immersion showed higher achievement in the arts.³⁴

³⁴ Meyer, Patrick; Yap, Ching Ching; Kjerfve, Tania; Kim, Do-Hong; Seaman, Michael. (2003) 2001-2002 Arts Education Project Year-end Report.

- In general, most ABC schools scored better than predicted by the poverty index in the SCAAP music multiple-choice assessments. The visual arts multiple-choice assessments, however, evidenced better scores than predicted for non-ABC schools. More ABC schools scored above average in the visual arts performance, while fewer ABC schools scored below average in the music performance tasks.³⁵ In a subsequent report, AERP found that in schools with low socio-economic status, ABC requirements such as having an arts education strategic plan can help to ensure that these students receive equitable learning opportunities in the arts.³⁶

SCAAP data is available for multiple years eleven ABC and DAP sites³⁷. Of those, 82% showed improvement from the first to last years in either the visual arts, music or both assessments. Parent survey respondents also commented on their perception of the impact of arts education on their child's achievement. As seen in Table 29, many parents see an improvement in their child's skills.

Table 29. What can your child do better because of arts classes?

Ability	Percent of Parents indicating their child can do this better because of arts classes in their school
Create an artwork	81%
Perform in a play	68%
Sing	65%
Dance	48%
Play an instrument	44%
Other	16%

Source: the Improve Group

Outcome: Arts Curriculum is Complete, High Quality and Incorporated throughout Schools

A majority of arts coordinators and administrators report a variety of arts classes offered in their district. Interestingly, survey responses showed that more arts coordinators indicate a broader spectrum of arts classes in their district than administrators report. This may indicate some lack of awareness of arts classes on the part of administrators.

³⁵ Kim, Do-Hong; Meyer, Patrick; Banich, MaryAnne; Moore, Michael; Blankenship-Brown, Lee; Yap, Ching Ching and Seaman, Michael. (2004) 2002-2003 Arts Education Project Year-End Report.

³⁶ Yap, Ching Ching and D'Amico, Leigh (2006) Arts in Education Research Project: Year 2005.

³⁷ Five sites received both DAP and ABC grants; six received ABC only.

Fifty-three (53%) of arts teachers also provide instruction in the arts after school. After school activities that are taught by arts teachers include theatre rehearsals, dance classes, instrumental courses or lessons, art club, choir or another musical ensemble, drama club, Gifted and Talented and tutoring.

Outcome: Arts Integration

Around 2000, some sites began to express interest in establishing school-wide programs for the integration of the arts across the entire curriculum. Table 30 shows that survey respondents agreed that the arts can be a positive influence in the curriculum of other subject areas. Respondents listed barriers to the integration of the arts into non-arts curriculum including: communication between arts and non-arts teachers, time for planning, a lack of knowledge and a focus on teaching for testing requirements.

Table 30. Views on integrating arts with other subjects

Views on Integrating Arts With Other Curriculum Study	Percent Agreeing
The arts should be frequently integrated with instruction on other subjects	64%
Other subjects may benefit from integrating arts into their curriculum from time to time	34%
The arts should only be in arts classes	2%

Source: the Improve Group

On the survey, 95% of staff respondents say that non-arts teachers often (25%) or sometimes (70%) incorporate the arts in their curriculum. About one-half of non-arts teachers say that they use the arts in their teaching every day or frequently; 41% say they use the arts once in awhile; 8% say they never use the arts in their teaching. Further, non-arts teachers had positive feedback on the impact of using the arts in their curriculum, as seen in Table 31. The 2006 AERP study similarly found that teachers at ABC model sites reported that arts integration produced a number of positive results such as improving teaching and learning at their school, reinforcing classroom concepts, addressing curriculum standards on a variety of subjects and leading to students being more excited and motivated to learn. They also felt that teachers experienced more connectivity and productivity as they collaborated on integrating arts education in the curriculum.

Table 31. Non-arts teacher observations on impact of integrating arts in their class

Non-arts teacher observations of what is TRUE because of the arts classes in their school	Percent of non-arts teachers selecting
Students do better in my class	67%
Parents become more involved in school activities	58%
My students have better focus on their tasks in my class	53%
There are fewer disruptions in my class	34%
Attendance is improved	33%
Teacher morale is stronger	29%

Source: the Improve Group

Outcome: Use of Folk-Life or Traditional Arts

In the most recent strategic plan, ABC defined an objective to encourage participating sites to infuse their arts curriculum with local or traditional arts that engage students and their local community. On the survey, almost all (97%) of arts teachers say they do include traditional arts activities that reflect the local population in their arts curriculum. About one-half of these teachers say they often use such activities in their classroom.

Comparison of ABC Sites to Other Sites

In 2004, the Office of Program Evaluation in the College of Education at the University of South Carolina investigated arts education programming throughout the state and compared students' standardized test scores between those schools which had participated in ABC and those which had not.

The study found that, on average, arts education programming was more extensive in ABC-participating schools, particularly in the areas of dance and theatre instruction. ABC schools were also more likely to provide after school arts programming than non-participating schools. Teachers at ABC sites were more likely to report receiving arts-specific professional development training.

The 10-year evaluation found that ABC school sites' arts education is diverse in quality and breadth, and these school sites attain more integration of arts curriculum in other classes when compared to non-ABC schools. The evaluation also found that ABC district sites are more likely to support framework-based curricula development, offer a greater breadth of arts opportunities and have strong district arts program coordination.

A review of the literature on arts education also provides an opportunity to understand ABC outcomes in a broader context. For instance, a 2004 study³⁸ found that general education teachers believe arts education is valuable, but rarely integrate the arts in their curriculum. On the survey for this evaluation, 95% of staff respondents say that non-arts teachers often (25%) or sometimes (70%) incorporate the arts in their curriculum.

Another interesting comparison from a review of literature points to the impact of arts on student behavior. This research³⁹ shows that the performing arts have the *potential* to positively impact student behavior. On the survey, non-arts teachers observed the impact on students of the arts classes in their school. Over one-half said that students have better focus and about one-third said there were fewer disruptions in their class.

The literature⁴⁰ shows that evidence is mixed regarding the effects of arts education on student achievement on standardized tests. However, evidence suggests that arts can be used to enhance student learning when they used to present material in other areas, such as reading. A 2005 AERP study⁴¹ compared students' scores on PACT standardized assessments across arts-immersion and traditional schools, from 2001 to 2004. As part of this analysis, the authors conducted a regression analysis predicting student scores at arts-immersion and traditional schools, based on the poverty index at those schools, and then compared the actual to the predicted scores. Student performance on the PACT was mixed over time, but there was not strong evidence that the PACT performance was different between ABC and non-ABC schools.

³⁸ Oreck, Barry. (2004) The Artistic and Professional Development of Teachers: A Study of Teachers' Attitudes toward and Use of the arts in Teaching. Journal of Teacher Education. Vol 55, No. 1: pp.55-69.

³⁹ Catterall, James S. (June 2007) Enhancing Peer Conflict Resolution Skills through Drama: An Experimental Study. Research in Drama Education. Vol. 12, No. 2. pp. 163-178. Eccles, Jacquelynne S. and Bonnie L. Barber. (1999) Student Council, Volunteering, Basketball, or Marching Band: What Kind of Extracurricular Involvement Matters? Journal of Adolescent Research. Vol. 14, No 1. pp.10-43.

⁴⁰ Catterall, James S. (July 1, 1998) Does experience in the arts boost academic achievement? A response to Eisner. Art Education. McMahon, Susan D., Dale S. Rose and Michaela Parks. (2003) Basic Reading Through Dance Program: The Impact on First-Grade Students' Basic Reading Skills. Evaluation Review. Vol. 27, No. 1. pp. 104-125.

⁴¹ Yap, Ching Ching; Do-Hong Kim; Pu Peng; & Michael Moore. (2005) Arts Education Program in South Carolina Public Schools: 2004 Status Report. Office of Program Evaluation, College of Education, University of South Carolina.

Summary Highlights and Recommendations

At their 20-year anniversary, the Arts in Basic Curriculum (ABC) Project can look back on many accomplishments and innovations that have helped the Project make progress on its goal to ensure that every student in South Carolina has access to a quality, comprehensive arts education. Through funding, research, advocacy and training and technical assistance, the Project has been a model for a number of advancements in arts education. The statewide focus, the creation of arts education standards and curriculum, the success of its advocacy and its inroads on arts education assessment and integration mark the ABC Project as a significant leader in the field of arts education. At this 20th anniversary, the ABC Project engaged an independent evaluator to explore the Project's impact at this stage of its history. Findings are detailed in the full evaluation report.⁴² This summary provides highlights for ABC stakeholders and/or other states who are interested in better understanding this successful model of statewide arts education promotion. Finally, recommendations based on the findings are offered for ABC's continued growth.

Educators will be interested in the following findings about how the ABC model builds support for arts education at a local and state level:

1. ABC has been active in developing curriculum guides and State Standards for arts education. Many survey respondents report that they have observed a positive impact on student achievement from these policy supports. Many arts teachers report using the State Standards when creating lesson plans.
2. The innovative web-based SCAAP assessment tool allows for widespread consistency in arts education assessment. Among the ABC and DAP sites for which multiple years of data is available, eight in ten sites show improvement in achievement.
3. ABC has endeavored to build support for arts education through supporting inclusive arts education strategic planning processes, and by providing training and technical

⁴² Available upon request from Katie Fox, Program Director, Arts Education, S.C. Artists' Ventures Initiative, South Carolina Arts Commission. 803.734.8767 or kfox@arts.sc.gov

assistance around topics such as integrating the arts in other subject areas. Findings that show what this support has accomplished include :

- Most staff respondents said that non-arts teachers often or sometimes incorporate the arts in their curriculum.
 - Eight in ten parents feel that arts programs help make their child a better student. Even more parents report that arts education develops their child's creativity, a quality which educators are increasingly recognizing is a critical element to children's education today and their ability to adapt to the changing world as they mature.
 - Seven in ten survey respondents said that arts should have equal priority with instruction in other subject areas.
 - Strategic planning takes place at ABC sites and those who know about the arts education strategic plan indicate more supportive attitudes about arts. However, awareness of the site's arts education strategic plans could be improved among stakeholders who are not directly involved in arts education.
 - Increased awareness of the technical assistance that ABC provides could help to sustain support for ABC.
4. ABC's efforts to engage higher education representatives have been challenging in the past, but in the current study many of the arts teachers who responded to the survey said that they had studied arts or arts standards during teacher certification.

Other states will be interested in understanding how the ABC model operates and what practices support broad access to quality arts education. ABC's strategies - creating an effective governing structure, administering grantmaking programs, providing training and technical assistance, conducting research and engaging in advocacy - have all strengthened the capacity of the Project.

1. **Effective Governing Structure:** Many markers of an effective partnership are present at the governance level.⁴³ The partners exhibit clear communication and leadership, commit funds and other resources to ABC and have shown a commitment to learning

⁴³ ABC is governed by a coordinating committee with members from the three strategic partner agencies.

and adapting. A larger Steering Committee enables a diversity of sector representatives to provide leadership in arts education, represents broad interests, and informs the direction of ABC. The Steering Committee and other arts organization meetings provide a forum for informal communication, helping to keep stakeholders informed and engaged. Because the Steering Committee is large and some stakeholders may stay involved for many years, ABC continues to explore how this body can play a substantial leadership role and bring fresh perspectives into productive planning sessions.

2. **Funding and Grantmaking:** A substantial portion of schools have received support for the arts and ABC has consistently grown the number of funded sites, including targeted outreach sites. Thirty-five percent of all school sites in the state have applied for or been part of an application for a successful DAP grant; 25% of school sites across the state have applied for or been part of an application for an ABC grant. School staff reports that grants are a significant source of funding for arts teachers' classrooms.

The survey of school staff highlighted some differences between sites which have received funding from the South Carolina Arts Commission's ABC Advancement program and the South Carolina Department of Education Distinguished Arts Program. One grant program appeared to better support arts integration, faculty discussions and participation of different groups in local arts education strategic planning. Differences also exist based on whether funding went to a school or to an entire district, a tension which ABC will consider as it seeks to expand funding and grantmaking to more sites in the state.

As ABC looks to continue expansion, the Project will also need to consider differences that the survey highlighted between sites that were the target of outreach efforts and all other sites.⁴⁴ Outreach sites reported more often that they had received technical assistance. However, outreach sites report less often that arts education is discussed in teacher meetings and that their principal finds arts education important. Outreach sites also involved stakeholders at different levels in strategic planning.

⁴⁴ These were primarily rural sites.

3. Ongoing Research: ABC has shown a consistent commitment to evaluation of its work and issues relevant to promoting quality arts education in South Carolina. Further, the Project uses evaluation results to improve and hone its work. Since 2000, the Project has worked with the Office of Program Evaluation at the University of South Carolina to commission relevant and methodologically sound research on ABC's impact. The innovative web-based SCAAP tool has the potential to provide valuable data about the quality of arts education in schools and promote attention to academic achievement in the arts statewide.
4. Training: Statewide, 19% of all schools in South Carolina and 68% of all districts in the state have sent a representative to attend a wide variety of workshops through ABC's summer institutes. Feedback surveys from recent workshops indicate that participants felt the content was relevant and useful; almost all said the experience helped them to understand and use State Standards in the classroom.

Teacher certification is available in four arts areas and arts courses are required for elementary school teachers. Between 1-9% (depending on the arts area) of arts teachers at ABC sites reported on the survey that they were not certified in the arts area they taught (all grade levels). Nationally, the National Center for Education Statistics reports that between 16-28% (depending on the arts area) of arts teachers are not certified to teach in their arts area (high school level).

5. Advocacy: Through direct conversations with legislators and mobilizing the support of educators, ABC has accomplished a number of policy changes at the state level that support quality arts education for South Carolina students. While ABC has been a model for some other states and is involved in national arts education reform efforts, it may not have realized its potential influence as a model at the national level.

Recommendations for ABC

1. A large Steering Committee provides an opportunity to engage representatives from many sectors who can and do support arts education, but it can also be too large for close involvement in activities such as annual planning. ABC will need to find ways to manage participation so that the various sectors can have a voice in the delivery of arts

education. ABC will also need to find ways for new participants and/or fresh perspectives from these different sectors to provide direction and feedback for the Project. A process should be created to facilitate input from these diverse stakeholder groups for the Coordinating Committee's valuable annual retreat, to ensure that the Steering Committee representation provides meaningful direction for important annual planning. One idea raised during the evaluation was for Steering Committee members to be tasked with gathering input from relevant stakeholders and reporting to the Coordinating Committee at the retreat.

2. In order to continue to expand ABC's influence and its arts education reform efforts throughout the state, ABC will likely have to rely even more on site representatives and/or Regional Outreach Consultants. ABC has reached many sites in the state, but current staff levels will not be able to support a significant number of new sites with the same level of service. At the same time, some changes may be needed in the outreach model currently in use. The methods of engaging outreach sites have proved successful in building support for arts education, participation in advocacy and use of ABC tools and support - achieving similar levels as non-outreach sites. But, the model may not be as effective at overcoming some differences in resource availability or in the engagement of faculty in frequent discussions about arts education.
3. Differences between DAP and ABC sites indicate that a review of guidelines, expectations and implementation for these two programs could help to clarify how programs can "learn" from one another to accomplish progress on shared goals.
4. Strategic planning appears to be useful in building support for the arts; however, the methods of engaging stakeholders at district-wide sites should be reviewed to attain the same outcomes of support and engagement achieved at school sites. In general, district-wide sites tend to show lower levels of support for arts education and less awareness of ABC. Overall, ABC must reinforce a message to sites that it is important to engage and communicate with a broad group of stakeholders in the planning process; many staff responding to the survey were unaware of the existence of a plan at their site.

Such widespread engagement can also be a vehicle to sustain progress made in building ongoing support for arts education, as strategic plans are regularly reviewed and

updated. About half of the teachers responding to the survey had participated in advocacy to address arts education issues at the state; fewer administrators had participated in advocacy.

5. Partners emphasized that ensuring smooth staff transitions on the Coordinating Committee is critical. The recent experience with a new staff representative for one partner underscores the need for attention to the position of each partner's representative. The representative must be in a position to know and relay timely and relevant information between ABC and their organization, and participate in any pertinent decision-making within their own organization, as well as on the ABC Coordinating Committee.
6. Future evaluation and research efforts will be aided if ABC is able to gather consistent data on the impact of professional development opportunities, as well as encouraging participation in SCAAP to build a record of arts education achievement at sites.
7. ABC will need to continue to find ways to maintain stakeholder awareness of the Project and its work. Only about one-third of survey respondents said they were very or somewhat familiar with ABC and its goals. In addition, technical assistance is a major activity of ABC's Project Director and is reviewed positively by those who receive it. But, ABC's work in this area is not broadly recognized by stakeholders who do not directly participate in technical assistance or who may not be aware of who provides the assistance.

Appendix A: Arts in Basic Curriculum Evaluation Logic Model

Goal 1: Maintain statewide momentum toward excellent arts education through leadership and strategic partnerships at all levels

Activities and inputs	Indicators of success	Measurement tools
Objective A: Build and strengthen the SC Arts in Basic Curriculum (ABC) coalition.		
<ul style="list-style-type: none"> • ABC Steering Committee • Coordinating Committee 	<ul style="list-style-type: none"> • Partners report channels of communication are clear • Decisions reflect consensus of partners • Common vision of targets is shared by partners • Partners' individual agency actions generally support common vision • Transitions are managed to support ongoing partner involvement and support of common vision • Partners are well-informed about relevant actions taken by one another • Partners have high level of trust of one another • Partners contribute needed financial resources to maintain coalition and programming • Partners share contacts and help other partners access spheres of influence • Influential partners participate in coalition 	<ul style="list-style-type: none"> • Interviews with current and former partners (new)
Objective B: Stimulate and support partnerships for arts education reform at the local and state levels, linked to regional and national arts education initiatives.		

<ul style="list-style-type: none"> • Offer annual Arts Education Leadership Institute (AELI), bringing together school leadership teams to plan for arts curriculum change • Maintain a statewide arts education leadership network and database through seminars, meetings and retreats to support reform efforts at the state and sub-state regional levels • Participate in State, regional and national reform efforts • Continue ongoing dialog, dissemination of information and partnerships to address arts education reform • Support local planning efforts that broadly engage community members in discussions about arts education 	<ul style="list-style-type: none"> • ABC is aware of and involved in discussions and advocacy on national arts education reform initiatives • Participating districts engage in participatory planning processes for arts education improvement/reform • Arts education strategic plans are created in participating districts • Advocacy network is effective and can respond quickly • Participants in AELI or strategic planning processes indicate increased support of arts education • Advocacy results in positive changes for arts education at state and sub-state levels (i.e. agreement on meaning of arts integration) 	<ul style="list-style-type: none"> • Survey - site coordinators, teachers, administrators, parents, policy-makers • Interviews with Council of arts education presidents • Interviews with arts education partners at national level • Interviews with Alliance for arts education • Interviews with current and former Coordinating Committee members
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Goal 2: Increase understanding and support of arts education

Activities and inputs	Indicators of success	Measurement tools
Objective A: Define and document the value of arts education and build support among schools and leaders.		
<ul style="list-style-type: none"> • Grow the arts education advocacy network in collaboration with other organizations • Promote the value of arts education • Make the case for arts education improvement to administrators in non-participating schools and districts • Advocate for policies that move arts education forward 	<ul style="list-style-type: none"> • Advocacy network increases understanding and support of arts education amongst members • Participating teachers and administrators understand and participate in advocacy • State policy on arts education is positively affected • Interest from districts in programs to help expand arts programs is increased • ABC promotional activities are increased 	<ul style="list-style-type: none"> • Survey - teachers, administrators, partners, policy-makers • Record review • Partner interview

Goal 3: Establish and maintain public policy and systems of accountability that promote quality, comprehensive arts education for all students

Activities and inputs	Indicators of success	Measurement tools
Objective A: Embed assessment and quality improvement in arts education policy.		
<ul style="list-style-type: none"> • Monitor changes in state regulations, policies, and legislation that may affect arts education, and educate and inform leaders and decision makers on these issues • Develop a dialogue with non arts organizations and groups around the value of arts education 	<ul style="list-style-type: none"> • Participating schools and districts adopt use of standards and assessment systems • Advocacy network and partners influence any policy change related to the quality of arts education • Teachers and district arts coordinators report that standards and assessment systems support quality arts education 	<ul style="list-style-type: none"> • Survey - teachers, administrators, policy-makers, partners, arts advocates • Record review • Partner interview

Goal 4: Increase individual schools and school districts capacities to implement comprehensive, standards-based arts education

Activities and inputs	Indicators of success	Measurement tools
Objective A: Support the arts curriculum development in schools and school districts.		
<ul style="list-style-type: none"> • Continue and expand ABC Advancement Sites • Outreach to underserved areas with low accountability ratings, such as Palmetto Priority Schools • Provide technical assistance and guide potential applicants to funding opportunities for regional Outreach Consultants to bring new participants into the statewide arts education network • Provide incentives to increase the number of District Arts Coordinators • Provide information and technical assistance to potential and existing SCDE's Arts Curricular Grant Sites • Provide workshops and professional development to help teachers develop folk-life or traditional arts curriculum • Facilitate implementation of the South Carolina Visual and Performing Arts Curriculum Standards 2003 and development of the SC Assessment Program through professional development activities 	<ul style="list-style-type: none"> • The number of schools receiving grants increases • More districts have arts coordinators • The number of schools incorporating arts standards in their arts or other curricular classes increases • Teachers and administrators receiving technical assistance report increased knowledge and ability surrounding standards, integration, strategic planning and grant-writing to support arts education • The presence of folk-life or traditional arts reflective of population in curriculum increases • Other staff and parents report that arts education is accountable to standards • Assessments show improvement in student achievement in the arts in participating schools • Teachers and district arts coordinators report that standards and assessment systems support quality arts education 	<ul style="list-style-type: none"> • Survey - administrators, teachers, arts coordinators, parents, other staff • Record review
Objective B: Improve the quality of preparation and professional development training for arts and non-arts teachers.		
<ul style="list-style-type: none"> • Provide professional development arts education institutes based on teacher needs • Collaborate with new providers of professional development (i.e. the South Carolina Center for Dance Education) • Work with higher education to align pre-service teacher preparation, curricula, instruction, and assessment with the S.C. Standards and "best practices" • Monitor and recommend changes to state requirements for teacher licensure and certification and program accreditation • ABC 1-day in-services respond to teacher needs (new teachers, teaching children with disabilities, developing curriculum about folk traditions) 	<ul style="list-style-type: none"> • New teachers report increased knowledge and ability in delivering arts education from professional development institutes. • ABC responds to teachers' needs in professional development opportunities • Student achievement in the arts increases with teacher preparation • Professional development training is available in all arts areas for teachers • Teacher certification and training for arts and other curricular educators includes study in arts areas and a focus on arts standards • Administrators are aware of arts education training and seek arts and other curricular educators with this training 	<ul style="list-style-type: none"> • Survey - teachers, administrators, arts coordinators • Ongoing research • Partner interview

Goal 5: Strengthen financial support ABC

Activities and inputs	Indicators of success	Measurement tools
Objective A: Enhance communication and marketing to support ABC.		
<ul style="list-style-type: none"> • Create marketing tools • Grow and diversify funding sources to meet new program opportunities • Maintain partner funding (including in-kind) 	<ul style="list-style-type: none"> • ABC increases awareness and knowledge of its activities and goals. • ABC has funds sufficient to cover initiatives, programs and growth. 	<ul style="list-style-type: none"> • Interview - partner, policy-maker, other funders? • Record review • Survey - teachers, administrators

Appendix B: Evaluation Methodology

This program evaluation provides an opportunity to reflect upon the 20-year history of the ABC Project and to provide a snapshot of its impact on schools and districts throughout South Carolina. While ABC has maintained a consistent vision over its history, as with any program the goals and strategies have evolved in response to current needs and opportunities. The program goals and objectives which framed this evaluation are those defined in ABC's 2006-2010 strategic plan. Thus, the specific areas of inquiry for this evaluation may differ from other studies of and by ABC. However, that consistent vision ensures that this study reflects lessons and priorities that echo throughout ABC's history.

A number of previous research studies and evaluations were reviewed to provide context for this evaluation and have been cited when the findings were relevant to the goals under examination in this evaluation. In addition, program records, as available, were analyzed on items relevant to this evaluation. A relationship with the University of South Carolina's Office of Program Evaluation established an opportunity for regular studies through the Arts Education Research Project (AERP) since 1999. These were referenced for this 20-year evaluation. ABC's 20-year history provided a number of helpful insights, as did feedback surveys from ABC's professional development meetings, grant-making records, State Department of Education records and standardized arts achievement test data. This achievement data is obtained through a test called the South Carolina Arts Assessment Program (SCAAP) which provides results about school level achievement in music and visual arts for 4th grade students, primarily used in districts and schools which have received DAP funding. While these sources do not provide comprehensive, historical data relevant to the research questions of this 20-year evaluation, they were able to provide helpful insights on ABC's impact.

Interviews were conducted with twenty-one key informants who have experience with ABC today and in the past. Half of these interviewees are current or former members of the ABC Coordinating Committee, representing the main ABC partners. The remaining interviewees represented the South Carolina Arts Alliance, the South Carolina Education Oversight Committee, Columbia College (South Carolina Center for Dance Education), The Arts



Partnership of Greater Spartanburg, the South Carolina Art Education Association, the South Carolina Dance Association, the South Carolina Music Educators Association and the South Carolina Teachers Association.

Finally, all ABC and DAP-funded sites were invited to participate in a survey of teaching and administration staff. Liaisons at every ABC and DAP site received instructions on distributing an email invitation and web-based survey to all teaching and administration staff in the site. Site liaisons helped coordinate administration at each site between December 2008 and January 2009.

Ten sites were selected for parent surveys to represent ABC and DAP sites, school and district sites and rural/urban/suburban sites. District arts coordinators or liaisons distributed parent questionnaires, on paper or electronically, at 8 school or district sites and returned the questionnaires to the evaluator. Each school site had up to \$50 to spend on snacks or incentives, as determined by liaisons. Liaisons also determined methods or events through which it would be most effective to reach parents at their site. Over 4,000 total responses were received through this survey from parents and staff at ABC and DAP sites across the state. 96% of school sites (71 of 74) and 93% (13 of 14) of district sites are represented in survey results.

Appendix C: Description of Survey Informants

Survey Respondents

Many (96%) school sites and 93% of district sites are represented in survey results. 62% of those responding to the survey were from sites which had received a DAP grant; 77% were from sites which had received an ABC grant (some sites receive both).

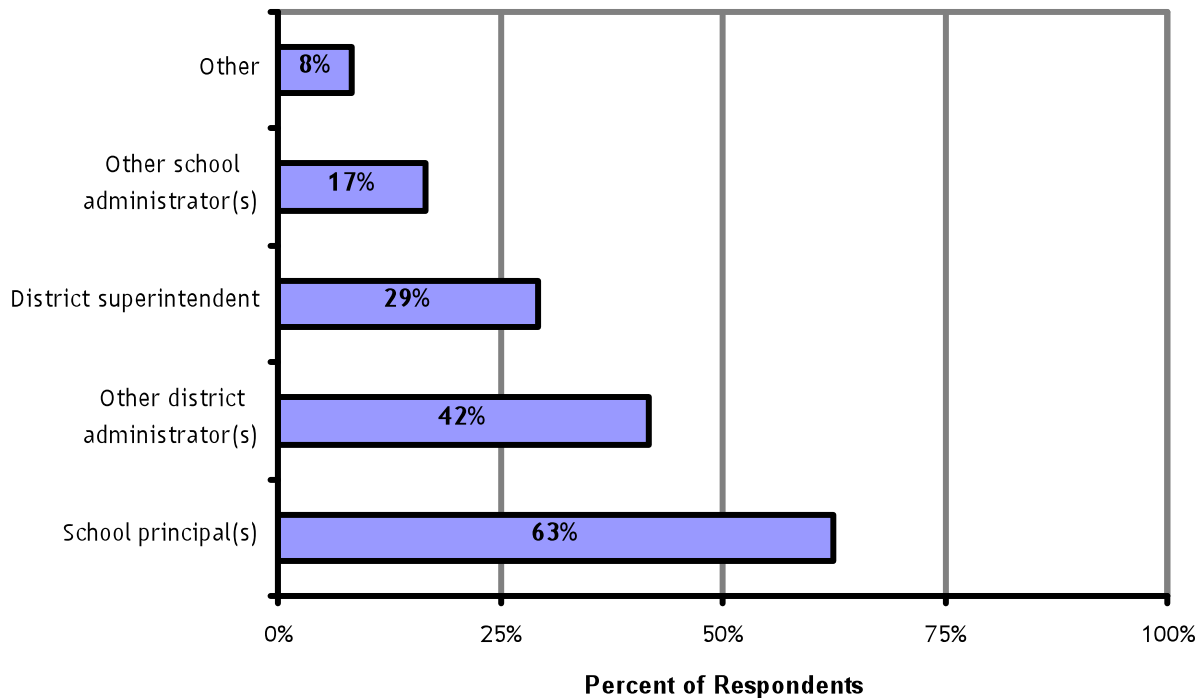
Teachers made up the majority of respondents, as seen in Table C-1 below. While parents of students also served in other capacities (such as administrators), there were few of these cases. Most commonly (13%) these parents were also non-arts teachers. A variety of administrative positions responded to the survey, primarily principals. Please also see Figure C-1.

Table C-1. Survey respondents

	Number of respondents	Percent of all respondents
Arts teacher	430	10%
Non-arts teacher	3007	69%
Arts coordinator	24	1%
Administrator	295	7%
Parent or guardian of student(s)	616	14%
TOTAL	4,372	100%

Source: the Improve Group

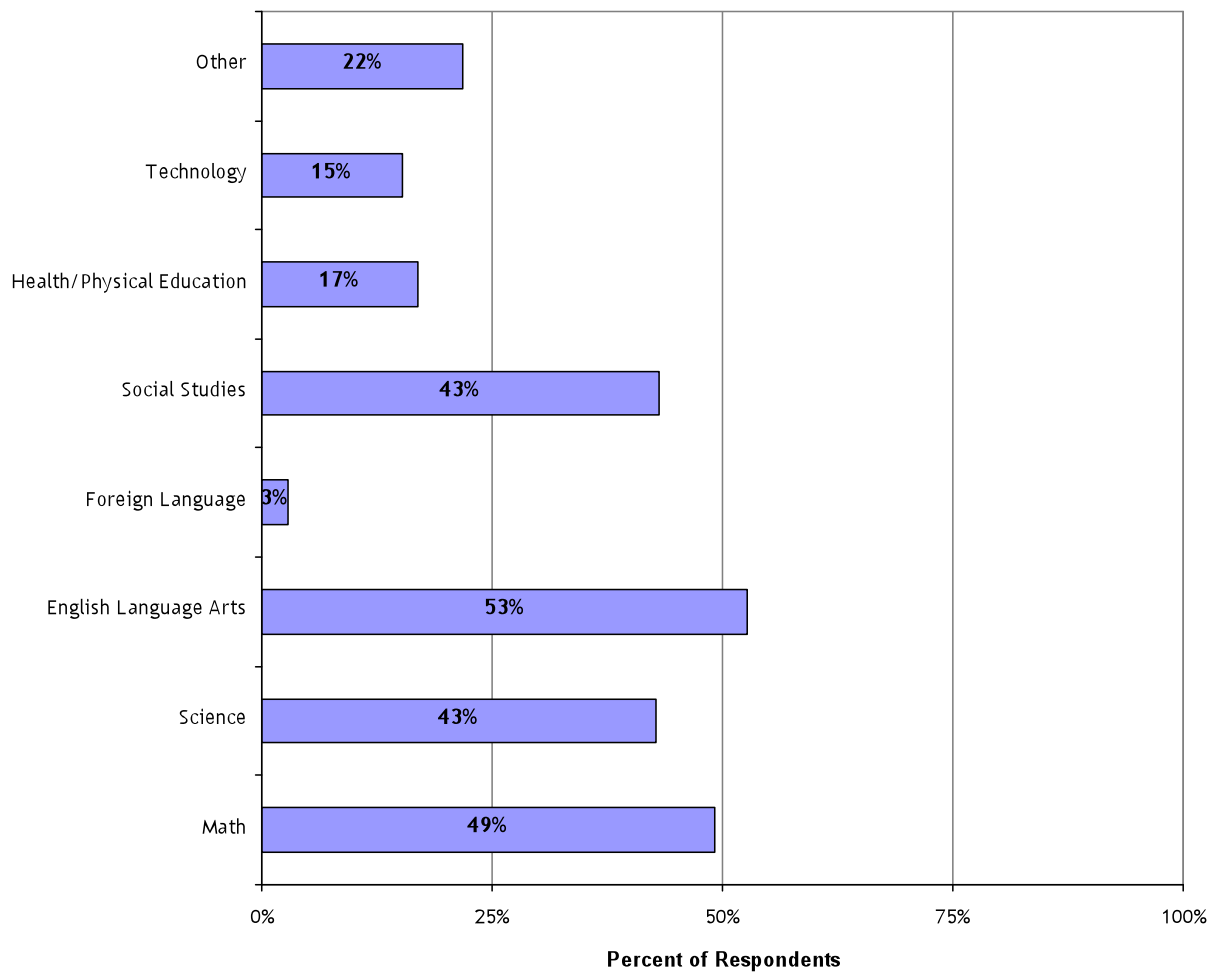
Figure C-1. Administration positions represented by respondents



Source: the Improve Group

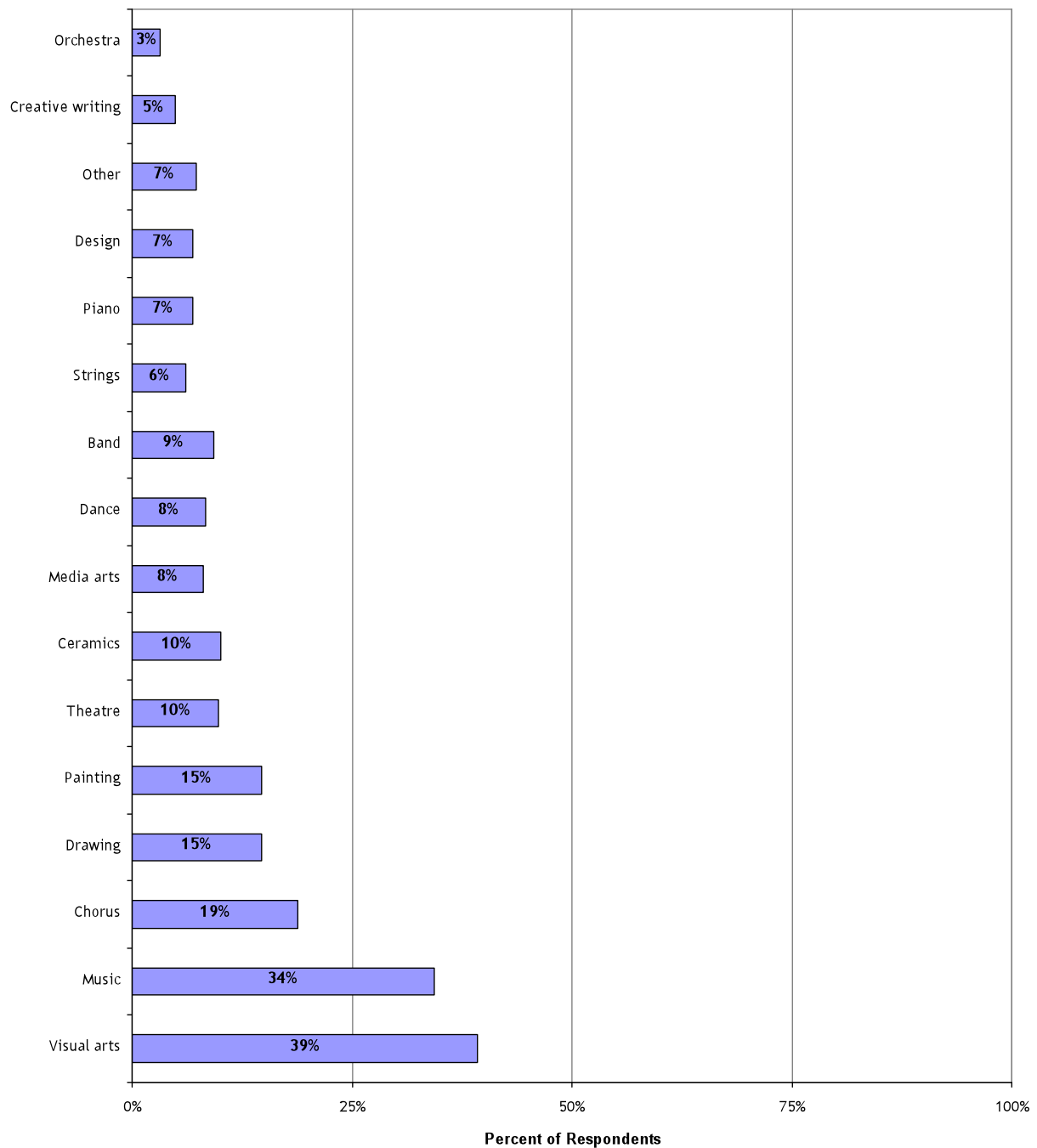
Thirteen percent of teachers respondents are arts educators, while 87% are not arts teachers (most of the remaining teacher respondents wrote in that they teach other non-arts subjects). Non-arts teachers responding to the survey mostly teach other “core” subject areas such as social studies, English language arts, science or math, as seen in Figure C-2. Figure C-3 shows the diversity of arts subjects taught by arts teacher respondents, though visual arts are most strongly represented. Arts teachers also explained on the survey what “design” or “other” arts classes they taught. Forms of design that are taught in the schools and districts surveyed include: two and three dimensional design, advertisement design, architectural design and graphic design. Other arts classes that are taught by the arts teachers surveyed include: a variety of different musical instruments, art history, arts appreciation, basket weaving, ceramics, metals and jewelry design, sculpture, photography, printmaking, set and prop creation, and video production.

Figure C-2. Subject areas taught by non-arts teacher respondents



Source: the Improve Group

Figure C-3. Subject areas taught by arts teacher respondents

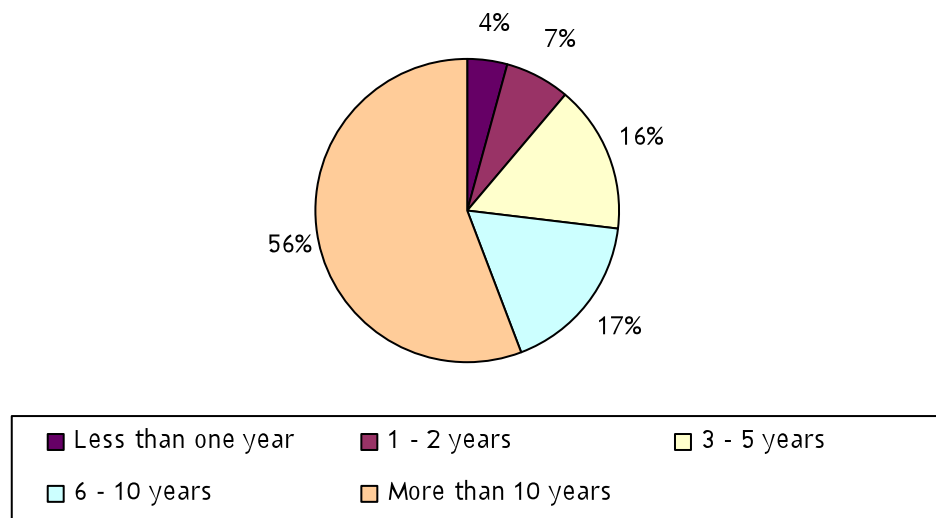


Source: the Improve Group

Staff respondents had been in their position at the school or district for an average of 14 years, and the majority has been teaching for at least 6 years (see Figure C-4 below). Also, as seen in Table C-2 below, the majority of teachers responding teach elementary grades.

Figure C-4. Length of time respondents have been teaching

How long have you been a teacher?



Source: the Improve Group

Table C-2. Grade Levels Taught by Respondents

Grade Level Taught	Percent of Respondents
Pre-Kindergarten	10%
K-3	46%
4-5	28%
6-8	19%
9-12	28%

Source: the Improve Group

Appendix D: Selected Comments from Parent Survey Respondents on Arts Programs in their Child's School

- I believe the arts program is extremely important to the education of our children. I was lucky enough to have my daughter experience [site name removed] and the difference in her education so far and the education of my 18 year old is like night and day. Her self esteem is unbelievable and I am constantly surprised by the knowledge she has retained in everything she learns. She can hold her own in conversations with children much older than she is and she will come up with tidbits of information that I never even knew existed. I can tell you names and dates, but she can tell you names, dates, how they lived, songs they sang, what they ate, or even styles of clothing. The arts program has made her inquisitive. When she is studying anything, she wants to come home and research every aspect of it. Some days she spends hours looking up information on a subject just because she wants to know. In my opinion, this need to know the whole subject makes her retain the information. I have heard rumors of Arts programs being cut, and I am very disappointed. I believe every child in the country should have the opportunity to expand their minds, and secure a better chance for their future.
- I credit the arts program with broadening my child's views of other people and their cultures. She is accepting of people, supportive of everyone, and I can see that she has a great deal of confidence from participating regularly in performance arts in front of her class and school. She seems to have ample confidence to step out and try new activities and is curious about many things. Getting to participate in a variety of arts has helped her find something she is good at doing, creative writing, drawing, dance, and given her a chance to learn about the creative process. She has received many rewards and has gained an incredibly open lens in which to view the world and continue in her education.
- My son has gone from a child that only participated because I told him that he had to, to a child that comes home with sheets for me to sign because he wants to try out for something like a play, chorus or Mock Trial. Since he has been participating more in

the Arts he has actually brought his grades up and I don't have to look over his shoulder asking him if his homework is done. He has gone from a child that sits in the corner not doing anything to a child who has the confidence to stand up in front of a crowd and perform as an actor or a musician. For me, the arts are proof that a good mixture of regular classes and the arts classes make things more interesting and fun and in a lot of cases easier to learn a subject. Last year as a substitute teacher I got to sit in on a math class whose guest was a musician. This musician showed by playing different instruments how music and math are linked. It was AWESOME!

- The arts infused model appears to be a less boring, more hands on curriculum which keeps the children engaged and makes them like school. If that interest could be maintained, particularly through the middle school level, our high school drop out rate would probably decrease dramatically. The more lively and interesting the teacher and the curriculum, the more success at educating the child. The arts keep education interesting to children because they touch and develop all the senses.
- The arts program in my children's school is responsible for reducing or tearing down many social barriers such as racism and elitism, and creates new learning opportunities for all students across the board. The kids who don't learn well from books can learn from arts activities, and the kids who learn too well from books can stretch their minds further in new ways.
- While I do believe that art is important to a well-rounded education, I feel that it should never be at the cost of the core curriculum. I have concerns that my child's basic education is being overlooked because of the magnet program that is in place. I am also strongly opposed to any sort of letter grading in any of the fine arts. Poor grades resulting from a genuine lack of talent can be damaging to a developing self-esteem. Not every child is gifted in the arts, and I feel that the magnet program penalized children who might have excelled in other areas such if given the opportunity. Thank you for this chance to voice my opinion.
- The integration of arts into the standard school curriculum has helped my child understand math, science, and history concepts in a way that really works for her. This approach more effectively addresses the many different types of intelligence and learning styles. My child is learning to see the connections across disciplines that are

traditionally taught as separate ideas. Music revealed as a mathematical sequence, drama as an illustration of historical events, and the chemistry of pottery glaze all demonstrate that arts and science (both social and physical) cannot be separated. In an increasingly multi-cultural world tied together by technology, the ability to synthesize ideas with an arts perspective is a critical skill.

- We are thrilled that our son has the opportunity to experience and learn from the wonderful arts programs and teachers at [site name removed]. My son has a mild form of autism, and yet is happy and thriving in school, and we believe that is largely due to the influence of the arts!